

# MUSICAL AMERICA

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John C. Freund

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## MUSIC TEACHERS IN DETROIT MAY JOIN IN WAR ON FAKERS' STUDIOS

Reputable Instructors Considering Move to Curtail Activities of Voice Charlatans—Some Favor Examinations, Others Registration, and Some Oppose Restrictions—Need of New Legislation Foreseen by Proponents of Plan, Similar to One Taken Up in New York

DETROIT, July 17.—Teachers of singing in Detroit are showing keen interest in the movement that has been brought under way in New York which has for its end some system of licensing or registering vocal instructors so as to eliminate or curtail the activities of charlatans. There is talk of launching a similar movement locally and the step is being urged by prominent members of the teaching profession, but the question is raised as to whether any present law would support the plan.

Some of those who are advocating restrictions to safeguard students are urging that State legislators be approached with a view to introduction in the next session of the legislature of a measure that will meet the situation. Others, however, feel that the city council has power to pass an ordinance providing for an examining board. It is suggested that the mayor be authorized to appoint the examiners, and it is argued that the best known musical authorities in the State, including educators concerning whose fairness no issue could be raised, would be willing and ready to aid in the selection and formation of a trustworthy board.

The plan advanced a number of years ago by John C. Freund, editor of *MUSICAL AMERICA*, which would provide a system of sworn registration for teachers and would require every teacher to display in his studio a certified statement of his training, experience and other information, has the approval of a number of Detroit teachers who believe the proposed examination system is one likely to lead to ill feeling in the profession, to be subject to political meddling and extremely difficult of administration because of the conflicting methods which the most reputable teachers employ.

There are teachers who champion the examination proposal, however, declaring that there are fundamentals in voice culture, as in other branches of music, which all competent teachers recognize, even when they disagree on details of instruction, and that it would not be as difficult as some think to devise examinations which no adequately equipped teacher could object to and which would serve to illuminate those who have had no real training or experience.

Still other Detroit teachers are found to be flatly and frankly opposed to the entire idea, averring that while there is obvious need for protection of the public from charlatans, attempted restrictions would be as apt to work injustice with respect to earnest and capable instruc-



Photo by Edwin F. Townsend, N. Y.

### MILDRED BRYARS

Contralto, Whose Appearances as Soloist with Leading Organizations and at Festivals Have Brought Her Recognition as a Singer of Artistic Attainments. (See Page 22)

tors as to eliminate the fakers, and sooner or later would so exasperate the teachers that there would be a hue and cry against further enforcement of the regulations.

A canvass of Detroit studios for the *Detroit Journal* by Elden Small has made it clear that there are many differences of opinion. Alfred Dunn, one of those interviewed, was quoted as agreeing with other teachers that there was need of a weeding out process.

"But who would establish the standards of examination?" Mr. Dunn asked. "In this day of different and competing 'systems' and 'methods,' almost every in-

structor might retreat behind an argument in favor of his own 'method' and an attack on every one's else. There would be arguments between the individual instructors and the schools, as well as between the systems. And who would pass on the merits of the 'methods' with unbiased accuracy?

"Some teachers have theories that might be excellent if they could work them out successfully in practice. Others doubtless prate of methods that are utterly beyond their own comprehension. It is unquestionably too bad that many

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## ADD MORE WORKS TO REPERTOIRE IN THIRD WEEK OF RAVINIA OPERA

"Martha," "Rigoletto" and "Fedora" Sung for First Time This Season—"Bohème," "Tales of Hoffmann," "Lucia" and "Boris" Repeated—Queen Mario in "Martha," Claire Dux as "Mimi," and Alice Gentle in Giordano Title Rôle Give Remarkable Performances—Chorus and Orchestra Do Good Work

CHICAGO, July 16.—The third week of opera at Ravinia brought further additions to the repertoire. "Martha" was sung for the first time this season on Saturday night, July 8. The following night saw "Rigoletto" added to the list, and "Fedora" was sung last night. "Bohème" formed the bill for Tuesday night, and "Tales of Hoffmann" proved attractive to patrons on Wednesday night, when it was given its first repetition. "Lucia di Lammermoor" held attention on Thursday night, and "Boris Godounoff" was repeated on Friday night.

Otherwise, the period under review was notable for three striking individual performances, Queen Mario, Claire Dux and Alice Gentle being the artists concerned. The work of the first in "Martha," that restful interlude in the turbulent storm and stress of grand operatic tragedies, was a revelation of the possibilities of this newcomer among the stars of opera. Miss Dux in her strikingly original conception of Mimi in "Bohème" and Mme. Gentle in her passionate impersonation of Fedora were no less remarkable.

Miss Mario, in "Martha," showed that she is already an actress of noteworthy ability. She was the embodiment of youth—youthful beauty, youthful charm and winsomeness—and she sang and acted in a dainty, piquant manner. Her voice was sweet, satisfying, pure and flexible. She received a storm of applause after she sang "The Last Rose of Summer" in English.

A more ideal place than Ravinia could scarcely be imagined for a performance of the peaceful, rustic "Martha." Given with four principals who entered fully into the spirit of the opera, the work was indeed delightful. Alice Gentle, as Nancy, gave the fine performance expected of her. She sang with feeling and imbued her acting with a fine sense of humor. Mario Chamlee, as Lionel, gave generously of his singing. Adamo Didur was a bluff and pompous Plunkett, and his singing was good. Pompilio Malatesta, as Sir Tristan, put considerable humor and fun into the part. The Chicago Symphony, under the baton of Louis Hasselmann, added to the enjoyment of the work.

Sunday evening's opera, "Rigoletto," brought out another fine cast, including Giuseppe Danise, Graziella Pareto, Orville Harrold, Alice Gentle and Léon Rothier. Danise, as the Jester, demon-

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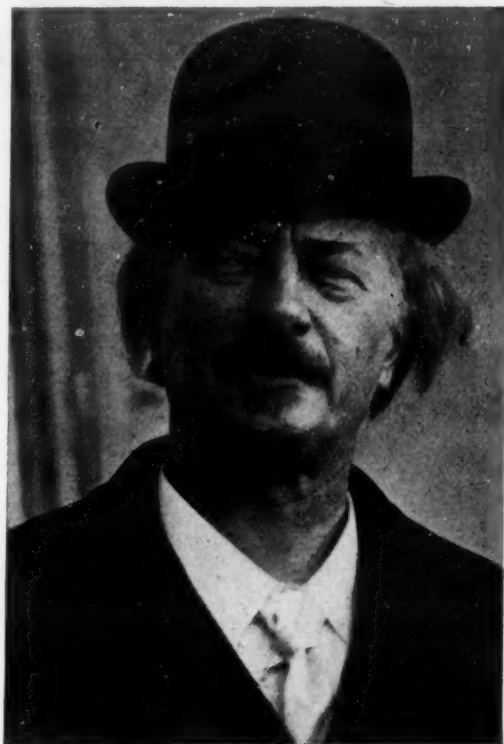
## PADEREWSKI WILL RESUME CONCERT CAREER IN FALL

Makes Announcement on Liner, Before Sailing for Europe—Will Rest in Switzerland, Visit Poland, and Return Here in November—Recital Scheduled for Carnegie Hall

IGNACE JAN PADEREWSKI is to return to the concert stage in the fall. This announcement was made by the Polish pianist before his departure on July 14, on the Savoie, for his chalet on Lake Geneva, where he will remain until September. Mr. Paderewski will visit Poland for a few days, and will return to this country early in November, and under the management of George Engles, he will re-enter the concert field and give recitals in the United States and Canada. His first appearance in New York, according to Mr. Engles, will be in Carnegie Hall on Nov. 22.

Mr. Paderewski has not appeared on the concert platform since 1917, and the announcement of his intention to re-enter the field came as something of a surprise, in view of the reiterated statements that he would not play in public again.

Following his season of 1916-17, the pianist returned to his ranch in Paso Robles, Cal., for the summer, but with the entry of the United States into the war, he began to devote himself to the cause of a free Poland. In September,



Wide World Photos  
Ignace Jan Paderewski

just before his concert tour was to have begun, he cancelled all his engagements and gave himself up entirely to the affairs of his native land, raising funds and troops in this country.

With the signing of the Armistice he voyaged to Europe, determined to stay but a few weeks. At the request of England, however, he went to Poland to aid in the organization of a stable government. His return to his native land was the occasion of a great popular demonstration. He organized the first government Poland had had in more than 100 years and became its first Prime Minister. In the various international conferences he continued to be the champion of his country, retiring from his office in 1920. He returned to America in the early spring of 1921 and has remained since that time at his ranch in California.

## Detroit Teachers May War on Voice Fakers

(Continued from page 1)

voices of rich promise are lost to the world through lack of proper training and from being ruined by mis-training. But I do not see any practical way of preventing it other than by the pupil's own care in selection of an instructor."

Another Detroit teacher, strongly in favor of the license plan, said: "The proposition is absolutely practicable. The methods of teaching voice can be standardized as other branches of instruction are standardized. In New York a trained investigator has been at work for several months and has made some valuable reports on her findings. The pupil would be protected from at least the worst of the charlatans by the license plan."

A third teacher favors a committee of high-class musicians before whom the applicant for a license would give a hearing of several of his pupils, and thus demonstrate the actual production of results. The plan is soon to be placed before Detroit city officials.

## Eleanor Painter Engaged as Guest Artist at Berlin Staatsoper

[By Cable to Musical America]

BERLIN, July 15.—Eleanor Painter, American soprano, has been engaged to appear as guest artist in the Staatsoper here. She will be heard in the leading rôles of "Madama Butterfly" and "Faust" early in September.

## United States to Inaugurate Music Study in Virgin Islands

WASHINGTON, July 17.—Thorough instruction in vocal and instrumental music is to be introduced in the public schools of the Virgin Islands under the supervision of Bandmaster Alton A. Adams of the United States Naval Band stationed there. Bandmaster Adams has been in the United States for several months, during which time he has studied American methods of musical instruction in the public schools. From the knowledge thus gained he will adapt a

course of musical instruction for the schools of the Virgin Islands. It is his plan to develop bands in all of the graded schools and an orchestra in each of the high schools, while all school children will be given vocal instruction. The Virgin Islanders have a natural talent for music, according to Bandmaster Adams. This has been recognized by the St. Thomas Chapter of the American Red Cross, which has been helpful in providing band and orchestra instruments for use in the schools.

A. T. MARKS.

## Hearing on Site for New York Music Center Postponed

The hearing on the proposal to establish New York's Art and Music Center on a site fronting on Fifty-ninth Street and Seventh Avenue, which was scheduled for the session of the Board of Estimate and Apportionment on July 14, was adjourned until July 19, owing to the death of Matthew J. Cahill, borough president of Richmond. Two new opponents against the project of placing the Center within Central Park are the Fifth Avenue Association and the Municipal Art Society. Both sent protests to the Board of Estimate. The Memorial Art Association recommended that the plans for the Center be arrived at by competition. Communications commending the purpose of the Center came this week from Edwin H. Blashfield, president of the National Academy of Design; Samuel Gompers and others. Members of parks and playgrounds associations and many individuals who oppose the plans for the Art Center appeared at City Hall on July 14 for a hearing and announced their purpose of returning on Wednesday for the postponed meeting.

## James M. Helfenstein Leaves Music for Finance

James M. Helfenstein, for twenty-seven years organist and choir master of Grace Church, New York, has resigned his musical post to enter the finance world. He has become associated with the uptown branch of Speyer & Co. Before going to Grace Church, Mr. Helfenstein was connected with All Angels Church. In giving his reason for his change, Mr. Helfenstein said that he had "become tired and seedy and needed a change." He states that in time he may return to his church and choir work.

## \$15,000 WILLED TO CINCINNATI FORCES

Symphony Receives Bequests from Mrs. Longworth's Estate

CINCINNATI, July 15.—Under the will of the late Susan W. Longworth, who died on June 27, the Cincinnati Symphony Orchestra Association receives a specific bequest of \$5,000 and a residuary bequest estimated at \$10,000. The will was filed in the Probate Court on July 12 by her son, Representative Nicholas Longworth, and son-in-law, Buckner A. Wallingford, who have made application to administer the estate as executors.

The residuary bequest is contained in a section of the will which provides that each of Mrs. Longworth's four grandchildren is to receive \$5,000 from her life insurance, and that any residue from this fund shall go to the orchestra.

Several bequests have been made to relatives and servants, and the remainder of the estate is to be divided equally among her three children. The will is dated Sept. 9 last. Mrs. Longworth's estate is estimated for probate at \$150,000 in personalty and \$10,000 in real estate. Mr. Longworth states that his mother divided the bulk of her estate among her children twenty years ago.

## CONSERVATORY HEAD ANSWERS PROTESTS

School Mentioned in House Bill Is Not Privately Owned, Says Jeannette Thurber

In answer to protests against House Bill 11243, now before Congress, to provide a site for the National Conservatory of Music of America, an institution in New York, Jeannette Thurber, president of the Conservatory, makes the following statement:

"The bill recently introduced in Congress is practically the same bill as that introduced in 1891 which was prepared by Col. Hay, Prof. Langley, Judge Choate, Chief Justice Fuller and myself. We were unable then to follow up this bill on account of my ill-health. In 1908 at the suggestion of the late Judge William G. Choate (mentor and counsel of the Conservatory from the day of its birth), we decided to introduce about the same bill at the first opportune moment."

"The National Conservatory of Music of America is free from any taint of commercialism. It is not a private money-getting institution. It was originally planned for a national institution of music. If the various organizations which say they are not in favor of this bill are really opposed to a national school of music conducted on the highest possible standard—their opposition is understandable. If, however, they sincerely desire the establishment of a national school of music, they will be happy to join us and we cordially invite them to do so."

As reported in last week's MUSICAL AMERICA, protests against the bill have been made by the National Federation of Music Clubs and other organizations on the grounds that the bill concerns a privately owned and privately operated institution which, because of its name, has been confused with the proposed national conservatory championed in the Fletcher Bill.

## Harrold's Daughter Wed to Actor

MUNCIE, IND., July 15.—Patti Harrold, daughter of Orville Harrold, has announced that she married Jack McElroy of the company with which she is playing the title rôle in "Irene" on June 16, at Waukegan, Ill. Miss Harrold is twenty years old and has been trained vocally by her father.

## Harold Flammer to Visit American and Canadian Music Centers

Harold Flammer, New York music publisher, left on July 9 for a trip to the Coast. He intends to visit practically every musical center of importance in the United States and Canada, returning in the fall.

## DIPPEL ANNOUNCES CLEVELAND SEASON

Concert Company Allies with Opera Forces for Ten Performances

By Grace Goulder Izant

CLEVELAND, July 15.—An agreement has been arrived at between the Cleveland Concert Company and the United States Grand Opera Company by which ten opera performances will be given here, the first two on Nov. 20 and 21. This agreement was signed yesterday by Andreas Dippel of the Opera Company, and John A. Penton, president of the Concert Company.

In a statement to the press, Mr. Penton said: The Cleveland Concert Company is lending its practical and moral support to further the opera company's project, and an effort will be made to enlist 1000 devotees of music to membership in the United States Grand Opera Club."

The grand opera performances are to be staged under the personal direction of Mr. Dippel, and for the first performance Meyerbeer's "Les Huguenots" will be performed in French. The second performance will be either a Wagnerian work or one of the newest operas of the modern school.

The Cleveland Auditorium has been selected for the first two operas. The other operas in the series also will be given here, it is announced, and the remaining six will be staged at the Masonic Auditorium.

The second pair of operas will be given on Dec. 25 and 26, and subsequent dates announced are Jan. 25 and 26 and March 16 and 17. Dates for the two April performances will be announced later.

The arrangements just completed here are similar in nature to those made in Detroit, Pittsburgh and Cincinnati.

Immediately after signing the agreement, Mr. Dippel left for the East where he is to organize the casts. Announcement of artists for principal roles is expected shortly.

T. E. Gafney, who has been appointed a director of the Concert Company, was for many years associated with his sister, the late Brigid Gafney, in concert management.

"Clevelanders are in need of diversified entertainment," said Mr. Gafney, in commenting upon his new undertaking, "and I am sure that when autumn comes those who have been accustomed to going to New York and Chicago to attend operas will look forward with happy anticipation to the performances we are to present."

All affairs of the Cleveland Concert Company are to remain in the hands of its present board of directors, with Mr. Penton as president and Philip Miner as secretary and treasurer.

## Gatti Calls Puccini Most Popular Opera Composer with Americans

Puccini was declared the most popular operatic composer with American audiences by Giulio Gatti-Casazza, general manager of the Metropolitan, in an interview given to a correspondent of the *Mondo* at Monte Catini, according to a recent dispatch to the New York *Herald*. The impresario is quoted as saying that Germany's musical prestige was being lost in the United States because of the gain of Italian music. He denied that the policy of the Metropolitan is in any way discriminative against French art, but that at present "France has no lyrical artists of note, due to tragic losses during the war."

## Favors Unaccompanied Singing in Churches

BOSTON, July 17.—At the Episcopal Conference for Church Workers, held recently at Wellesley College, Ivan T. Gorokhoff, of Smith College, said that church music becomes more solemn and creates a more religious fervor when unaccompanied by the organ. Professor Gorokhoff, late of the Russian Cathedral of St. Nicholas, New York, would retain the organ for solos, but believes that it detracts from the solemnity and force of congregational singing. The conference, which was in session for ten days, was attended by 400 delegates, representing forty States of the Union and ten foreign countries. W. J. P.



# What the Music Lover Reads: A Dealer Surveys the Shelves

Analyzing the Works That Find a Place on the Bookshelf of the Metropolitan Music Store in America—John Wolf-Marjanski, Head of Literature Department of G. Schirmer, Retail, Finds Books on Musical Theory and Opera Most Popular—The Wide Field of the Biographer

THE literature on music, issued to-day in greater sheaves than ever before in the history of composition, stands catalogued on the shelves of the metropolitan music dealer in a fascinating array. From the smaller shop to that in one of the great Eastern cities is, perhaps, a mighty leap. But it is among the thousands of volumes in the latter type of establishment that the contemporary trend of the musical commentator's activity may be best appraised. That there is a portion of the public which reads about music when denied the opportunity of hearing its performance is indicated by this activity. As supplements to aural appreciation and as theoretic guide, a great variety of types of texts and biographies were recently discussed by John Wolf-Marjanski, head of the Literature Department of G. Schirmer, Retail, New York. A well-known figure to many inveterate browsers in the field of musical literature is this kindy, white-haired figure who presides over the destinies of many volumes, Mr. Wolf-Marjanski being a valued advisor and guide.

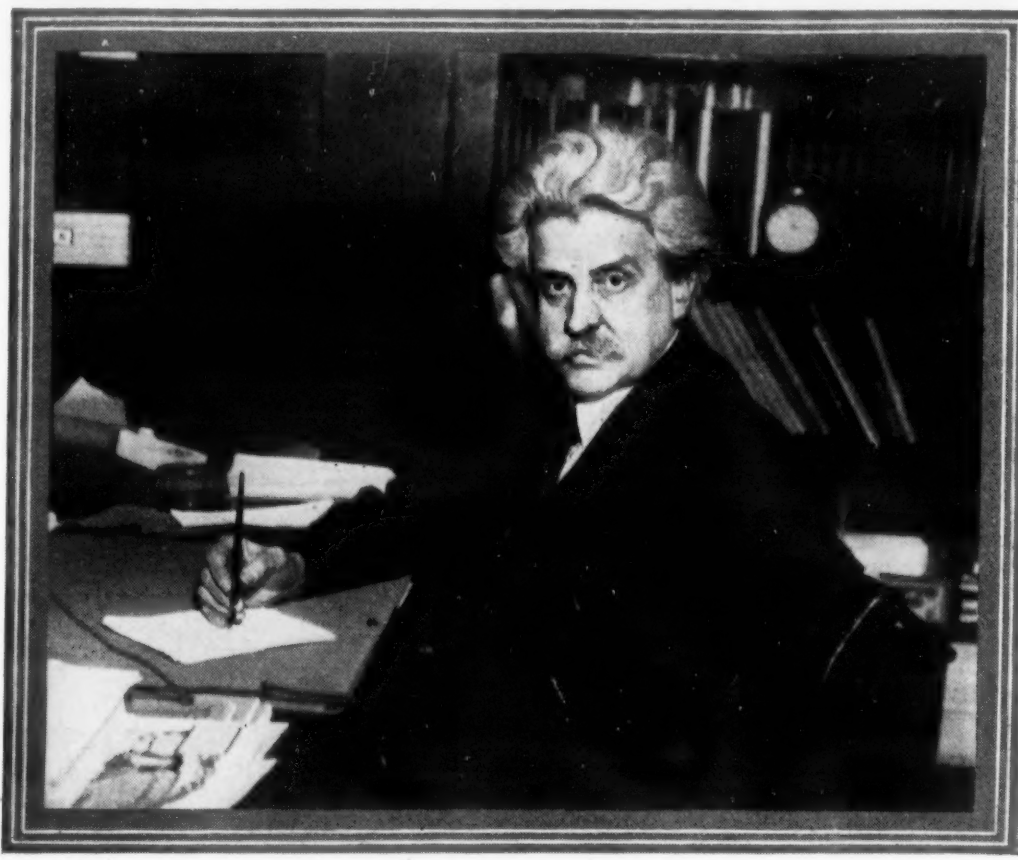
"What is especially to be noted in the output of the publishers in America to-day," he says concerning the book market, "is, of course, the matter of quantity. In every department of musical literature there are many more 'standard' works than there were some fifteen years ago, when I first became connected with this department. Not only are the later books brought up-to-date constantly, but there is a steady cultivation of most of the old fields, and several interesting new ones have been opened.

"The type of book most in demand, on the whole, is that on theory—the scientific side of music. There used, for instance, to be one study on harmony that was almost classic. But to-day the music teacher and even the amateur (we have had lawyers, engineers, architects, doctors and customs house officials among our most assiduous patrons) study musical theory from many varied points of view, in the exposition of as many authorities. The teachers who do this are proportionately better equipped than those of the older time. A notable need is translation of several excellent foreign works."

## Books on the Opera

The glamour of the opera in metropolitan centers where there are seasons of lyric drama, and elsewhere in connection with the educative influence of the omnipresent phonograph and the study-courses of musical clubs, has caused a great demand for another type of volume. "There is a steady call for the book which gives synopses of libretti and other information about operas," says Mr. Wolf-Marjanski. "In relation to this thriving activity, the scientific studies of various operatic works are not produced in very great numbers. There are a few very popular works, however, by well-known reviewers, which give an attractive summary of the operas lately produced, with some characterization of their scores."

Biography is a third interest of the musical bibliophile—an interest which must often verge strongly on the romantic, if one judges by the glowing accounts of noted composers' lives sometimes set forth! The main divisions of this production are the single volume studies and the *multum in parvo* collective biographies. "The first are of a great variety of value. Unfortunately, too, many very valuable standard works, such as the biography of Tchaikovsky by his brother Modeste, are out of print or unavailable for some other



Keystone Photo

John Wolf-Marjanski, Head of the Literature Department of G. Schirmer, Retail, Who Describes the Development of Musicology in America

reason. Of the collective biographies there are a great number for the casual adult reader, but they are not always as representative as they might be. There are few collective biographies for children which extend to the activities of the present century. In the last ten years there has been comparatively little published in this last special field."

## "Ear-Training;" a New Field

The development in methods of music teaching is made evident by a comparatively new type of text: the presentation of systems for learning the theory of music agreeably in childhood. Whereas these rudiments used to be taught in a severely logical succession, or not taught at all thoroughly, they are now illustrated effectively to the senses before the mind is called upon to memorize their names. "Ear-training" for analysis, "sight-singing" and "memory contests" for appreciation are developments along the line of the newer psychological methods in teaching. "There are now many representative books on this subject, including several in foreign languages. These texts have reached a high degree of thoroughness and con-

ciseness. Especially excellent are several studies of theory," says Mr. Wolf-Marjanski.

"Volumes of musical criticism, exclusive of the opera, and certain essays by reviewers, are not issued in great numbers in America. Our newspapers seem to perform that office to the satisfaction of readers. Articles of the sort are sometimes incorporated into miscellaneous volumes, but the presentation of new orchestral works seem to merit discussion, apart from historical consideration of composers, or of the orchestra.

"Descriptive analysis of well-known works for the piano is a field not over-cultivated. Especially useful would be further works giving instructive hints to the interpretation of compositions in the piano literature. Studies of the repertoire of chamber music are almost wholly lacking.

"Texts on orchestration, and the like specialized fields, are in demand. The most interesting study of all, Richard Strauss' completed and revised edition of Berlioz's work on instrumentation, has not yet been translated into English. Memoirs and collections of interviews with noted artists have had popularity.

A New Phase in Pedagogy—The Psychological Methods of "Ear-Training" and "Sight-Singing"—A Paucity of Musical Encyclopedias—Vast Wealth of Literature Designed to Aid the Vocalist—Function of the Dealer

Of standard musical encyclopaedias, there is one very well known in English; only one in German that is not antedated or now unavailable, and one in French, of which four volumes have been issued and of which two others are now in preparation. There are several good biographical dictionaries. Books on the violin and organ are popular.

## Aids to the Vocalist

"The art of singing has been described in a more or less great number of books, and the field is not a new one. These books are mainly by teachers, critics and artists, with an occasional anatomist. The consideration is usually from the point of view of physical manipulation; sound production, including 'diction,' or less frequently, interpretation. They include several discerning studies of the essentials for the artist by American reviewers. A book by a well-known German diva has sold steadily through twenty years. Here you see four shelves alone! The collection grows greater constantly.

"The orders the dealer is required to fill are often strange ones. They test one's knowledge of the field, indeed! I remember having received a request for 'the book in which Chopin is pictured with his head on his hand.' This was a difficult order, but I happened to recall the particular frontispiece. In less vague instances the dealer must often act in the capacity of adviser. Yet, as in any other field, there are compensations in the genuine beacons in the literature of music with which one is privileged to light the way of others."

Before coming to America in 1898, Mr. Wolf-Marjanski studied piano, organ and violin for a number of years under Christian Schmidt in the school of Saint Rochos in Vienna. He has been organist of the First German Methodist Church, New York, since 1906. He joined the staff of G. Schirmer, Retail, in 1905 as associate of Henry Riegel in the Literature division. Since 1910 he has headed the department.

R. M. KNERR.

# Lo! the Poor Examiner: the Cross that He Must Bear

There's Many a Slip, When the Musical Examinee Trims His Pencil—Errors Illiterate and Doubly Illiterate—The Ripened Fruits of Imagination Disclose a Bitter Taste—Lute Coyle Described as "A Long Instrument with a Lisp"—"Mollyphony and Pollyphony"—Bach as Father of "Equal Temperature"

By ORLANDO A. MANSFIELD

CONCERNING Dr. Samuel Johnson there is a story told to the effect that, on one occasion, when questioned by a lady admirer as to the reason for his inability to supply the desired meaning to a given word, the learned lexicographer replied, "Ignorance, madam: sheer ignorance." Ignorance, however, is not the most common reason for the errors of the musical tyro. For instance, when a student defines an oratorio as "a musical setting of scriptures in the church," we feel, with the sage of Chelsea, that such an one must have changed his or her "natural dimness" into "Egyptian dark." This is ignorance; sheer ignorance, if you will; since in this case a performance of an oratorio could never have been heard, nor a copy of such a work ever seen or handled.

As a matter of fact, now that "the schoolmaster is abroad," illiteracy and inattention are more productive of students' errors than ignorance, dense or otherwise. In illiterate errors orthog-

raphy is frequently a prominent factor. There are cases of shipwreck over a monosyllable, whereas an American lady of our acquaintance went down on rocks polysyllabic by declaring that music was divided into two classes, "Mollyphony and Pollyphony!" But our next error is one of ear as well as of brain. It is to the effect that a hold or pause placed over a whole note means "to whole the whole note twice as long as you whole the whole note." There is not much hope, musically, for a student who cannot hear the difference between "hold" and "whole."

## Some Choice Definitions

Musical history, as might be expected, is a happy hunting ground for illiterate errors. In this candy-loving country we have often heard about the "sweets" of Bach and Handel; but the definition of a madrigal as a "counterpunctal composition," and the crediting of Ambrose with the invention of the "orfentic" modes is anything but a well-authenticated method of spelling "contrapuntal" and "authentic." Guido too is a favorite

with our illiterate friends. He has been set down not only as "a Benedicting monk" but as "the father of solomonization," whatever that may be. In the mind of one candidate Orlando Lassus must have been a close connection of the great Italian poet, for he is stated to have been the first to use the expression "Allegro, Ann Dante!" The humor of this musical "gee-up" is saddened by the reflection that Lassus was not only "the last represented of the Belgian school," but the composer of "the seven pentantical or penential psalms." The hardest hit of all, however, was reserved for Monteverdi who was declared to have been "a vile player in the band of the Duke of Manchester." This somewhat libellous and inaccurate statement concerning the poor Mantuan viol player is qualified by the grudging admission that this celebrated founder of grand opera was "the first that used the orfentic cadence regular, and invented Pizzicato, and did some other things," the latter being, apparently, unworthy of detailed

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## HERTZ INAUGURATES HOLLYWOOD SERIES

### Tchaikovsky Work Featured in Bowl Concert Heard by 5000 Persons

By W. F. Gates

LOS ANGELES, July 15.—An orchestra under the baton of Alfred Hertz began a series of concerts in the Hollywood Bowl on July 11, before an audience estimated at 5000 persons. This little valley between the hills proved admirable in its acoustic qualities, and the concert was highly successful. The orchestra included many members of the Los Angeles Philharmonic Orchestra, which is in continual rehearsal under Walter Rothwell during the season, and as a consequence Mr. Hertz had under his command a body

of players immediately responsive to his directions.

On his part, he impressed the audience greatly by his power as a conductor.

Tchaikovsky's Fifth Symphony was a feature of the program, which also included the "Rienzi" Overture, the "Peer Gynt" Suite, the "William Tell" Overture and numbers by Brahms and Kreisler.

Speeches were delivered by William D. Stephens, Governor of California; George D. Cryer, Mayor of Los Angeles; Carl Busch, President of the Hollywood Chamber of Commerce; Fred W. Blanchard and Mrs. J. J. Carter. The last two are the active promoters of the series of concerts.

It is stated that the advance sales of tickets for the ten weeks' series of four concerts each amounted to \$65,000. It is estimated that the current sales will more than bring the income up to the total of expenses.

## 160 JOIN PORTLAND SYMPHONY SOCIETY

### Oregon Organization Rapidly Gaining Members—Hold Officers' Election

By Irene Campbell

PORTLAND, ORE., July 15.—A large number of the city's music lovers has already signed membership cards in the newly organized Symphony Society of Portland. No one has been solicited to join, but the membership now numbers more than 160. Many inquiries are received daily about the new organization, formed to promote music for the city on a democratic basis.

A number of the orchestra men are leaving for California to attend a series of summer symphony concerts to be given in the Hollywood bowl, Los Angeles.

The first meeting of the new organization was held in the office of James B. Kerr to elect officers and directors. The society was organized to give support to the orchestra in its annual series of six concerts and among the 160 members so far enrolled are several musicians of the orchestra.

James B. Kerr was elected president and William D. Wheelwright, who is honorary president of the society, vice-president. The other vice-presidents are Mrs. W. B. Ayer, Mrs. Sigmund Frank, Mrs. William McMaster, Ira F. Powers and Guy Webster Talbot. Other officers elected are J. C. Ainsworth, treasurer; Mrs. Henry L. Corbett, secretary, and Mrs. Donald Spencer, assistant secretary. The board of directors include the officers and Mrs. Thomas D. Honeyman, Mrs. Robert Strong, Miss Isabelle Guard, Charles F. Berg, Eric V. Hauser, Kurt H. Koehler, Edgar B. Piper and Aubrey R. Watzek.

The active members of the University of Oregon chapter of Mu Phi Epsilon, national musical sorority, gave the musical program for the Portland alumnae members of Mu Phi at a musical tea recently at the home of Mrs. Ross Giger in Laurelhurst. Helen Caples played a piano group, consisting of MacDowell's "Fireside Tales," Bainbridge Crist's "Chinese Dance" and a Mendelssohn Scherzo. Eloise McPherson, contralto, sang "Life," by Curran, and "The Rose Jar," by Woodman. Beulah Clark, flutist, played Saint-Saëns' "Romance" and Arditi's "Il Bacio"; Helen Harper, violinist, played Schubert's "Ave Maria" and Massenet's "Elegie."

The Carrie Jacobs-Bond Music Club held its postponed meeting lately at the home of the director, Mrs. Carrie R. Beaumont. A program was presented by the following members: Dorothy and Mildred Gruber, Margaret and Elizabeth Reynolds, June Frampton, Helen Rittenour and Margaret Nune.

A students' recital was given at the residence studio of Mr. and Mrs. Carl Denton. An interesting feature was a group of original compositions by Annabelle Wagstaff, one of Portland's best known composers. Those taking part in the program were Aletha Pratt, Ann Jubitz, James Denton, Marion Denton, Bess Allen, Nora Colburn, pianists; Elva Bufton, Sophie Bernstein, Pauline Wolf, violinists.

Mrs. Mitylene Fraker Stites presented

Mrs. Bess Owens Runyan, soprano, in recital at the First Unitarian Church, accompanied by Lena Southworth. Etheldred McElhinny, soprano, assisted, with Gladys Taft at the piano. The program was well chosen and thoroughly enjoyed by an audience which filled the hall. Mrs. Runyan has a voice of purity and of exceptional range. Miss McElhinny likewise displayed an excellent vocal organ.

Another of the recent musical events was the presentation by Verl Butler of a number of her piano students in recital at the Monday Musical Club.

Marie Getting, pianist, was warmly received in the program she presented in Dent Mowrey's studio. Her gifts were at all times equal to the demands of the taxing program she played.

The Oregon Conservatory of Music presented three students in a graduation recital in the auditorium of the Y. M. C. A. The three pianists, who gave the principal part of the program, were Lorraine M. John, Ruth Condit and Miss Hilda B. Beyer, presented under the direction of Mrs. L. H. Hurlburt-Edwards. The soloists were assisted by the following other students: Elizabeth Davis, George Harley Davis, Margaret George, Edward Kudella, Mabel and Erma Dunaway, Robert McLachlan, Florence Nelson, Beatrice Burns, Dorothy Page, Herbert Nelson, Glen Hurlburt, Dorothy and Mabel Winkley, Lelia Ososon, Ruth Lent and Joseph Lonetto.

### Jessica Colbert Visits New York

Jessica Colbert, one of the leading concert managers of the Pacific Coast, has taken advantage of the lull in musical activities to visit New York, where she is making arrangements for Western tours for artists in the coming season. Mrs. Colbert, who is staying at the Plaza Hotel, began her concert and theatrical enterprises many years ago in San Francisco, and has in that time zealously promoted the advance of music in California. Not only have the concerts of the San Francisco Chamber Music Society assumed prominence under her energetic direction, but she has organized successful tours in that part of America for many leading artists.

### Jacques Gordon in Accident

CHICAGO, July 15.—Jacques Gordon, concert master of the Chicago Symphony, and Mrs. Gordon, were severely shaken up and bruised when the automobile in which they were riding collided with a truck in Highland Park. Mr. and Mrs. Gordon were the guests of Catherine Lytton, daughter of George Lytton of the Hubb store, who was driving her new car. She was somewhat shaken up, but was not bruised or injured. It is expected that Mr. Gordon will be able to resume his duties as concertmaster at Ravinia by the first of the week.

### Katherine Kitabjian Is Wed

Katherine Kitabjian, a graduate of the Institute of Musical Art, New York, and soprano soloist in St. Luke's Church, was married on July 10, to Garabed K. Berberian of New York.

### New Idiom Employed in Piano Composition

GREENWICH, CONN., July 14.—A musical work written in a new idiom was introduced last week at the home of Mrs. Ernest Thompson Seton in this city.

The occasion was a musical causerie for the benefit of the Anna Howard Shaw Memorial; and in illustration of a lecture by Jeanne de Mare on "Modern Tendencies in Music," Margaret Nikoloric, pianist, played "The Tides of Mannannann" by Henry Cowell, a young Western composer. The composition is described as the first part of an Irish trilogy founded on an Irish myth discovered a year ago, and is a novel combination of tones and overtones. In its performance the entire left forearm is used, the elbow playing the very low bass-tones and the fingers the higher tones, while the theme is played with the right hand. The effect of the "tone clusters," with their harmonics, was at once novel and stirring.

## WILL USE CHURCHES FOR FREE CONCERTS

### Milwaukee Plans Extensive Scheme of Organ Recitals

By C. O. Skinrood

MILWAUKEE, July 17.—The Civic Music Association has embarked upon a scheme of spreading music through the instrumentality of the churches, and a series of organ recitals will be given in every section of the city. A committee comprising Charles W. Dodge, president of the association, and C. O. Skinrood, secretary-treasurer, has been named to lay the detailed plans.

A list of between twenty and thirty organ compositions will be chosen for presentation some time during the year's series to be given in each church. These will be delivered so far as possible at the same time in each recital center.

The plan of the committee is to ask representative organists to prepare programs and to introduce variety by numbers for other instruments and for voice, rather than to give organ compositions exclusively. A series of these recitals will be given in about ten churches, to be followed by a final recital in which the audience will select the most popular numbers given throughout the course. The Milwaukee Chapter of the American Guild of Organists is being asked to co-operate in providing soloists.

The recitals are designed to enable the people to develop a love for fine organ music among churchgoers and non-churchgoers and in general to supply music of a high order to the public without cost, except possibly a free-will offering. Programs of a partially religious character will be supplied where it is found necessary to do so to obtain the use of the church auditorium for the recital series.

Estimates are made that between 20,000 and 50,000 people will be reached by these organ recitals. The most comprehensive series of organ recitals given in any large American city is the record aimed at by the Civic Music Association. It will be labeled a Revival of Organ Music, which it is hoped may extend over the United States. Exact statistics of attendance and achievements will be kept, and a prize has been suggested for the organist who attracts the largest audience to his series. The idea of this is to stimulate competition between the organists.

### World's Greatest Organ to be Built in Washington

WASHINGTON, July 17.—Plans have been completed by which the national capital is to have the largest pipe organ in the world "as a memorial to future generations." The organ is to be installed in the new national auditorium to be erected here at New York Avenue and Twentieth Street. The various civic organizations of the city—including the Kiwanis, Rotary, Civitan, Cosmopolitan, Optimist and Lions' Clubs—will within the next sixty days launch a campaign for the purpose of building the organ as their specific part of the work of constructing the great auditorium, which is to cost several millions of dollars. All funds for the building of the organ will be secured by public subscription throughout the country.

A. T. MARKS.

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## OPERA SUBSTITUTE SAVES ST. LOUIS DAY

### Arthur Burckly Called in at Last Hour for "Springmaid" Performance

By Herbert W. Cost

ST. LOUIS, July 14.—The Municipal Opera Productions Committee was placed in an embarrassing position last Sunday night when James Stevens, baritone and leading member of the opera company here announced that he would be unable to sing in the current production of "Springmaid," the sixth week's attraction at the Forest Park showplace. Mr. Stevens was suffering from an attack of acute laryngitis, which has been giving him trouble all season. The work here is necessarily strenuous and his physician ordered immediate rest.

Dame Fortune smiled on the committee, however, for it was successful in securing on that short notice the services of Arthur Burckly, who sang the part of Prince Aladar about four years ago in the road production. Arriving late Tuesday afternoon he was given a short stage rehearsal the same evening to accustom him to the great Forest Park spaces, and went on immediately for the opening performance. His work proved Mr. Burckly an artist of no mean powers and he acquitted himself with genuine distinction. Elsa Thiede, as Princess Bozena, was in fine voice, and Arthur Geary, whose work is making him a favorite with the regulars, also sang well as Baron Rudi. Eva Fallon, as Annamiril, was a vivacious "Springmaid." Frank Moulan's was an exceedingly comic impersonation of Roland.

The scenery was excellent and the chorus, as usual, showed the results of careful drilling. Charles Previn conducted.

### RARE VIOLINS SOLD

#### Partello Collection Acquired by Chicago House for \$150,000

WASHINGTON, July 19.—After negotiations which are said to have covered a considerable period, the sale of probably the greatest collection of violins in the world, comprising twenty-four master instruments collected by the late Dwight Z. Partello, former United States Minister to Denmark, has been accomplished, the price paid being \$150,000. The purchaser, a Chicago music house, will sell the violins to artists, so that, after over thirty-five years of virtual silence, their tones will again be heard.

Mr. Partello spent a lifetime in collecting the instruments. Four of the violins were fashioned by Antonio Stradivarius, and one of these is known as the "Nelson Strad," having been on Lord Nelson's flagship in the battle of Trafalgar. Another, regarded as the prize of the collection, was presented by Queen Victoria to her son, the Duke of Edinburgh. It was played by the duke in many brilliant London concerts and aboard his flagship when he was an admiral in the British navy.

Three of the violins were made by Stradivarius' famous instructor, Nicolo Amati; two by Guarnerius, three by Agatino, two by Ruggeri and two by Stainer, and the collection also contains very rare single specimens by Bergonzi, Guadagnini, Gobetti and others. There are twenty-eight rare old violin bows, sixteen of which were made by Francois Tourte, the most famous of all violin bow makers.

Since the death of Mr. Partello, about two years ago, the collection has been on exhibition in the United States National Museum here.

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### Patent Issued for Radio-Phonograph

WASHINGTON, July 19.—A patent has just been issued for a radio-phonograph, which is to be placed on the market shortly. This phonograph is equipped with a receiving set and a horn specially constructed to amplify the sound. No records are required, although it can be used with records like the regular phonograph when desired. It is claimed that it will receive music and speeches by wireless and transmit them from the horn as though the machine was actually being played. Receiving telephone sets also can be attached if desired.

A. T. MARKS.



# Gustav Holst: A Musical Stalwart of Young England

Lazy Paths and Convenient Highways Shunned by Composer of "The Planets"—Modernity Without Wilful Ugliness—A New Work from His Pen Always an Event

By D. C. Parker



**A T O L E** FRANCE tells in one of his stories of a king who commanded his wise men to write the history of mankind. After several attempts

which did not commend themselves to their lord and master, they returned with a laconic record: Men "were born, suffered and died." In writing about Gustav Holst, one of the most weighty and significant musicians in modern England, I am almost tempted to emulate the example of those historians. Holst lives and writes music. That seems, at the first blush, to be all that one need say, since the simple statement certainly puts one in possession of the two cardinal facts about the composer. But in the case of a prominent and attractive personality, public curiosity is sure to make a larger draught upon the writer. Hence the following lines:

Gustav Holst was born in 1874 in the delectable town of Cheltenham, in Gloucestershire, a town situated amid some of the finest rural scenery in England. As has been so often the case with composers, his musical leanings proclaimed themselves at an early age. His father thought of making him a pianist. But a desire to write music was not to be overcome. While a youth, Holst gained much valuable practical experience as an organist. Later, he did what countless others have done with varying fortune, went to London. Here he entered the Royal College of Music, studying composition with Sir Charles Stanford. His student days over, he served for a term with the Carl Rosa Opera Company, leaving this to join the Scottish Orchestra, when it was directed by Sir Frederic Cowen, his place being among the trombonists. Since those days, Holst has accomplished much, both as instructor and composer; and to-day, as I have indicated, he is one of the most notable men in English music.

## A Man of Many Tasks

Enthusiasm built the pyramids and organized the crusades. It must be some such compelling force to which we are indebted for Holst's music. The day contains twenty-four hours for genius and sluggard alike. But does it? Only nominally. Twenty-four hours are a blank eternity to the idler with his hands in his pockets. They are a mere moment to the busy man full of plans. How Holst manages to do all that he does remains to me a mystery. In order to convey an idea of the claims made upon his time, I shall mention the posts he occupies. He is responsible for class singing, orchestra, harmony, and composition at St. Paul's Girls' School, Hammersmith; he is musical director at Morley College, Waterloo Road; he instructs at University College, Reading, and teaches theory and composition at the Royal College of Music, Kensington. And, doing justice to all the work such appointments imply—for he is a man who will do the fullest justice to it—he can still periodically produce scores that deserve the consideration of all musicians!

For the last twenty-seven years or so Holst has been prolific, and a large number of works now stands opposite his name. Among the chief of these may be put a Suite in B Flat for orchestra called "Scenes de Ballet"; "The Cloud Messenger," an ode for chorus and orchestra; "Savitri," a chamber opera; "Beni Mora," for orchestra, first produced at a Balfour Gardiner concert in 1910; "The



Gustav Holst, One of the Best Known of Present-Day English Composers, from a Sketch by William Rothenstein

Planets," which is known in America; and "The Hymn of Jesus," laid out for two choruses, semi-chorus, orchestra, piano and organ. There are also settings of "Hymns from the Rig Veda," four songs with accompaniment for violin only (without time signature); and an opera, "The Perfect Fool," of which the ballet music alone has been heard, not to enumerate other things.

## The "Beni Mora" Suite

The "Beni Mora" suite is not the later Holst; perhaps one ought to say it is not typical Holst. It holds an unique place among his compositions, nevertheless, being the outcome, I believe, of a visit paid to North Africa. Needless to say, there is exoticism—and exoticism. Of the obvious and facile variety the concertgoer hears much. Throw a tambourine into the middle of your orchestra, flatten your seventh, and, heigh, presto! London, Paris or Milan wears the trappings of Bagdad, Khorassan or Cairo. But merely to rattle the kitchen furniture a little (or, as more frequently happens, much) is to follow the way of least resistance. Of the superior sort of exoticism there are, I think, two kinds; that of the man who attempts the scientifically correct, or at least keeps very closely to the local text, and that of the man who more modestly attempts to put into his score all that the East means, and has conveyed to him, without paying a too great attention to historical verisimilitude.

Paradoxically, the second method invariably turns out the more satisfactory. Very literal people have, I believe, found fault with Carlyle's "French Revolution," just as Balzac took Scott to task for placing Plessis-les-Tours upon a height. They have even proved that some incident ascribed by Carlyle to a Monday happened on a Tuesday. Loyalty to fact is an admirable trait, particularly in the case of a historian, and my argument does not seek to make light of it. It is conceivable, all the same, that people who have at their finger-ends all the data and the evidence might not be able to present us with a picture of the Terror comparable with Carlyle's. In his pages, the brutality, ferment, and heroism of the times rise before us. And so with the composer. His tone-poem

may ring true when, as a matter of fact, it is Arabian, or Egyptian, only by courtesy. Successful exploitation in this connection depends not only on the subject, the life, the scene; it depends also on the eye which rests upon them, and the intelligence which studies them. Some composers seem to forget that there is a difference between a shampoo and a real atmosphere.

In "Beni Mora" Holst has written down what the East has said to him. The work rings true, its musical interest springing, of course, from the fact that it is the East according to Holst, for the East can be as dull as any place when the guide himself is dull. Happily, no responsible person is likely to describe Holst as such. Indeed, few experiments of the kind strike one as so successful. Modest in its dimensions, the Suite consists of two dances, and a finale bearing the title, "In the Street of the Ouled Nails." A hearing convinces one that Holst has been very careful not to use his material overmuch. To this care a great part of the success of the work is due. The first dance has an intriguing opening, many vivid splashes of color delight the ear, and throughout we mark the absence of the feebly conventional. In the second, the courage of the composer in reiterating a fifth on the timpani finds its justification and reward in the eerie and mesmeric general effect. With the finale, Holst rises to a higher level, and takes a true imaginative flight. The sound of a plaintive flute is heard, as though issuing from an oasis afar off. Approaching the town, music greets the traveller, little fragments which assert themselves for a moment and are lost. When he passes down the street of the Ouled Nails festive strains assail him from all sides. But passing on his way, these become gradually lost in the distance. Very resourcefully, Holst repeats a short scrap of melody, that never disappears from the score. In a word, he has made a notable addition to the list of works concerned with the East.

## A View of "The Planets"

"The Planets" is, fortunately, known in America, thanks to the energy of Albert Coates. So far as I can learn, this remarkable production has scored a success wherever it has been presented.

"Beni Mora" Suite an Example of Exoticism That Rings True—"The Hymn of Jesus" Religious Music Free of Feeble Handelianisms—A British Critic's Estimate

With it Holst has indubitably added to his international fame; and if proof of the full significance and richness of English music were required for production in open court, it must be sought for, and will be found, in such a work. Modernism, a small, innocent word, betokens much. It is like the little girl of the nursery rhyme. When it is nice, it is very nice; when it is nasty, it is horrid. As here revealed in Holst, it may without much risk be called impressive; it is assuredly neither flabby nor hesitating; it is not at all "horrid." Few moments in modern music are more gripping than that opening of "Mars," with its 5/4 rhythm, so characteristic of the composer. "Mars" is enough to quicken the pulse of a polar bear, and raise the temperatures of a whole arctic expedition. No detailed program of this, or any other of the seven sections, has, so far as I know, been officially issued. But as a picture of "The Bringer of War," it is a compelling one, and should, perhaps, on that account be played regularly to the rising generation. "Mars," however, forms but a seventh of the whole. Such parts as "Venus," "Saturn" and "Jupiter" have their point of interest; when listening to them, we recognize Holst's originality, while admiring its quality. Orchestration, much could be said. The suite was obviously penned by one who knew his orchestra "from the inside."

## "The Hymn of Jesus"

Turning to "The Hymn of Jesus," we catch a glimpse of another aspect of Holst's musical individuality. I can never understand why the rank and file of religious music should be so hopelessly dull. How often we hear works based on sacred subjects that are beyond all hope of rescue or redemption! This singular truth calls clamantly for enquiry. William James wrote a book called "Varieties of Religious Experience." More fascinating would be a treatise upon "Varieties of Sacred Music." In the past many writers evidently thought that biblical characters and saintly personages could utter their words only to music which bears the same relationship to that of Handel as a candle does to the sun. Watered Handel was the thing to serve up. Israelites might languish in bondage, but ten to one the bondage found expression in a fugue, while Moses and Job spoke in the accents of a feeble Handelianism.

Than "The Hymn of Jesus" nothing could be more unlike the sickly sentimental religious cantata, or the tenth rate exercise in Handelianism. "The Hymn," I should say, is a setting of an English version of the Apocryphal Acts of St. John. Though not a lengthy production, it calls for a large number of executants, as I have stated. A telling stroke is found at the very outset, where the trombones intone the plain chant hymn, "Pange lingua," *senza misura*. This original and simply impressive opening sets the key, as it were, and establishes the right atmosphere. But it is only one of many fine touches. At times, the music reminds one of Palestrina, not alone in its sincerity, but in that the musical knowledge and power are very definitely made subservient to the end. At times, too, it is simple, though the simplicity is of a kind not easy to describe or interpret. If, however, we think of Palestrina, we are not blind to the truth that here also Holst is a modernist; for along with that which carries us back through the distant years, there goes a harmonic freedom which speaks of these times.

"The score is full," says one comment, "and the resources of its style range through all the centuries in which music has been intelligible to Western ears down to the present day." The whole is fused wonderfully; with cunning and care the structure has been erected. Such music emanates from a man whose aim is definite and whose stroke is certain. How well contrived, for example, are the cries of the double chorus toward the end, "Glory to Thee, Father!" and

[Continued on page 6]



## GIVE BOITO OPERA AT CINCINNATI ZOO

Local Première of "Mefistofele" Eagerly Received—  
Pool Opera Interests

By Philip Werthner

CINCINNATI, July 14.—The opera forces gave a sterling performance of Boito's "Mefistofele" on Sunday evening at the Zoo. This is the first time that this famous work has been given in its entirety in Cincinnati, and musicians here were eager to taste of its tunes. The title rôle was magnificently sung and acted by Italo Picchi. Elisabeth Amsden enacted the parts of *Marguerite* and *Helen* in capital fashion, and Giuseppe Agostini was satisfactory as *Faust*. The scenery was generally excellent. Chorus, ballet, and orchestra, under the capable direction of Ralph Lyford, discharged their duties admirably.

"Carmen" was presented on July 10. The name rôle was taken by Henrietta Wakefield, who painted a convincing portrait of the gypsy. Her singing left nothing to be desired. Charles Milhau, as *Don José*, sang his music with great warmth. No less commendable was the *Escamillo* of Mario Valle. Ruth Miller brought some exquisite singing to the part of *Micaela*. The rôles taken by Natale Cervi, Lawrence Wilson, John Niles, Idella Banker, Martha Doerler and Vernon Jacobson were satisfactorily sung and enacted.

Cincinnati members of the United States Opera Club were interested to learn that, through a pooling of interests of four major cities of the mid-western division, the cities having auditoriums of lesser seating capacity will enjoy the benefit of larger seat sales in such cities as Pittsburgh and Cleveland. In the last named city, the new public hall, which seats 12,000 persons, is now available. Advance reservations totaling

nearly \$12,000—after the chart had been opened only three days—indicate that the new opera plan is finding hearty favor among Cincinnati musicians.

Margaret Melville-Liszniewska gave an enjoyable piano recital for the students and friends of the Cincinnati Conservatory of Music on July 10.

### TO MANAGE CONSERVATORY

Burnet C. Tuthill Will Assist Directress of Cincinnati Institution

CINCINNATI, July 15.—Announcement is made by the Cincinnati Conservatory, through Bertha Baur, directress, that Burnet C. Tuthill of New York has been appointed general manager of the conservatory. Mr. Tuthill will relieve Miss Baur of much of the detail connected with the business management and expansion of the institution.

Mr. Tuthill has been director of the Columbia University Orchestra and the Bronx People's Choral Union. More recently he organized a small group of excellent voices known as the Plandome Singers of Plandome, L. I. Perhaps he is best known as the founder of the Society for the Publication of American Music, now completing its third season.

### Schmitz Plays in Two Recitals

CHICAGO, July 15.—E. Robert Schmitz, pianist, gave a recital on Wednesday evening and one on Friday evening in his studio in the Fine Arts Building. On Wednesday he played the Bach-Busoni Chaconne, three preludes and fugues by Bach, and several preludes and études by Debussy, also "Clair de lune" and "Golliwogs' Cake-walk" by Debussy. On Friday Mr. Schmitz played Debussy's Prelude, Sarabande and Toccata, "Sil-lages" by Aubert, Ronde by Aubert, "Carillons dans la baie" by Vuillemin, and three other numbers by Ravel.

### Recital Series at Cincinnati Conservatory

CINCINNATI, OHIO, July 16.—The series of recitals planned for the summer session of the Conservatory of Music was opened on June 29 by Robert Perutz, who was heard in a violin recital. Dan Beddoe, tenor, was heard on the afternoon of July 6, and Marguerite Melville-Liszniewska, pianist, gave a recital on the afternoon of July 10. On July 11, Albert Berne, baritone, gave a program of German, French and English songs, and John A. Hoffmann, tenor, and Karl Kirksmith, 'cellist, were heard in joint recital on the afternoon of July 12. Carl Herring, pianist, and Alfred Blackman, bass, appeared on July 14 and 15, respectively. The closing concert of the series will be given by Mozelle Bennett on the afternoon of July 24.

### Ethelynde Smith Makes Plans for Next Season

Ethelynde Smith, soprano, is spending the summer at her camp on Alton Bay, N. H., where she is preparing new programs for next season. Her plans include a second Canadian tour in November, a sixth tour of the South in December and a fourth transcontinental tour during January, February and March. She will fill Eastern dates en route during the entire season and has already been booked for return and new engagements as far south as the Gulf States, as far West as the Pacific Coast and as far North as Nova Scotia, Ontario and Western Canada.

### Halévy Singing Society Resumes Weekly Rehearsals

The Halévy Singing Society of New York has resumed its rehearsals for the summer under the leadership of Leon M. Kramer. Young women and young men possessing good voices and who are able to read music are invited to join. Rehearsals are held every Tuesday evening, at the Young Women's Hebrew Association.

### Miss MacGuigan Soloist at Strand

Madeleine MacGuigan, violinist, played a "Faust" Fantasia on the program of the Strand Theatre, New York, during the week beginning July 16.

### Kathryn Carylna Returns from Vacation

Kathryn Carylna, teacher of singing, returned this week from a several weeks' vacation in Canada. Quebec, Montreal, Thousand Islands and Toronto were among the places visited. She has re-opened her studio where she will teach during the remainder of the summer.

## Gustav Holst and His Place in English Music

[Continued from page 5]

"Glory to Thee, Holy Spirit!" How effective likewise is the frequently repeated "Amen" of the semi-chorus.

A thoroughly satisfactory presentation, I imagine, is not to be obtained without some effort; although I have spoken of simplicity, it must not be mistaken for easiness, either from the technical or interpretative standpoint. Much will depend upon the amount of sympathy brought to bear upon the work as a whole, and rhythmically "The Hymn of Jesus" is somewhat difficult, particularly the allegro 5/4 section, with its two unequal beats in the bar, which begins with the words, "Divine Grace is dancing. Fain would I pipe for you." To be successful, this portion must not, of course, be taken at too slow a speed. In a word, "The Hymn of Jesus" is not an arid exercise in religious music. It is a living entity, vital and absorbing from start to finish.

### His Faith in England

Holst is above all things a practical man. To speak with him is to realize that he knows his own mind; and one sees at once that he is not likely to be easily disturbed, or thrown out of his set course. No musician is more fully alive to the musical qualities of the British people. He knows the extent of the latent richness which abounds; he knows that in country and hamlet there is a power of, and joy in, song which needs but the touch of a wizard's wand to bring it to the fullness of life, and the ripeness of its flowering. Unless I am much mistaken, he would subscribe to the view that one could settle in any part of England, and in six weeks make the

people really good singers. He holds that a mistake is made in judging England according to Continental standards, and ignoring what is characteristic. What is peculiarly Continental? Opera. What peculiarly English? Choral music. Therefore, it does not follow that because opera plays a greater part in the musical life of the Continent than in that of England, England is lacking in musical talent and interest.

### A Pillar of English Music

Holst does not seek the limelight; he has more urgent affairs on hand, and allows his works to tell their own tale. Practical he undoubtedly is, but he is a student also, as all serious-minded artists are students. He will never take his work lightly. It is easier to run your wagon along ready made rails than to hitch it to a star. But Holst shows no disposition to travel by lazy paths. He is a man with something to say, and the full means of saying it. A work from his pen is an event in English music. There are those who yearn for a return of the time when England was "a nest of singing birds"; who look back with longing eyes upon the glory that was Tudor England, and the grandeur that was Elizabethan. If they examine the work of Holst, they must feel a certain pride that in the England of to-day there lives and labors a composer whose aims are so high, whose knowledge is so wide, whose fixedness of purpose is so evident. From such a man we are in little danger of getting the kind of music that, being all vague promise and nothing more, reminds us of the complaint, "jam yesterday, and jam to-morrow, never jam to-day."

"When I came back from Lyonesse With magic in my eyes,"

wrote Thomas Hardy, the grand old man of English letters. Holst, too, has made the imaginative voyage, and brought back with him rich and rare things for those with eyes to see.

### "FILM OPERA" IN BERLIN

#### Experiments in Combining Voices with Screen Successful

Perfect synchronization between the living voice and film action in "film opera" is at last a reality, according to a Berlin dispatch to the New York Sun of July 12. The method is very simple. The musical score is photographed at the same time as the action, moving on a continuous band across the bottom of the field of the lens. When the picture is thrown on the screen the score appears on the bottom and acts as a guide to the conductor. Since films are shown with accelerated action the music of opera written for the stage does not "fit," and special music must be written. During the taking of the picture it is played at reduced tempo; at the actual performance the increased tempo gives perfect synchronization.

One of the most important results will be economy in personnel, for the solos may, in most cases be distributed among four voices, which may also sing the choral parts, while a piano or instrumental ensemble may furnish the accompaniment.

### Head of German Opera Company Received by Ambassador Here

George Blumenthal, general director of the projected American tour of a company of German opera artists in Wagnerian repertoire, was recently granted an interview in Washington by Dr. Otto Wiedfeldt, German ambassador to the United States. The foreign diplomat, according to an announcement made by Mr. Blumenthal, assured the manager of his willingness to co-operate in fostering such a festival of music. The executives of the tour will include George Hartmann of the German Opera in Charlottenburg, as artistic director, and Arthur Hirsch of Berlin as business executive. The tour, according to reports from abroad, will open in Washington, probably with a performance of "Meistersinger," on Jan. 22, given in co-operation with the German Singing So-

ciety. The tour will include, according to present plans, fourteen performances in New York, and probably seven in each of Philadelphia, Boston, Chicago, Milwaukee, San Francisco and other cities. The company will include about 250 artists. The stage settings and costumes are being prepared in Germany.

### Thomas Wins London Audience in Second Recital

John Charles Thomas, baritone, has won the London public in a second recital, according to a cable received by his American manager, R. E. Johnston, from the London manager, Lionel Powell. According to the cable, Mr. Thomas' voice is described as the most beautiful heard in London this year.

Eugenio di Pirani, pianist and composer, gave a radio concert from the Westinghouse Station in Newark, on the evening of July 7. His numbers included three compositions of his own and works by Liszt and Chopin.

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Dear MUSICAL AMERICA:

The announcement that Giacomo Puccini has sold to Irving Berlin, the popular composer, the rights to transform "Tosca" into syncopated jazz for the sum of 120,000 lire, has sent a thrill of horror through the souls of the cultured few. Of course, the sum appears larger than it really is, for it takes many a lira to make a dollar. However, the amount was evidently large enough to tempt the distinguished Italian composer, and there you are.

This brings up jazz and syncopated music again into the forefront of discussion, anent which it may not be amiss if I refer to an article by Burnet Hershey, published in the *New York Times Book Review and Magazine*, of a recent date.

Hershey describes, in entertaining prose, a trip around the world from Tin Pan Alley by way of Broadway and Main Street to San Francisco, to the Hawaiian Islands; Japan and the Philippines then to China, Siam, the Indies, Egypt, Palestine, across the Mediterranean to Monte Carlo and Riviera, to Paris, London and back again to Tin Pan Alley. Wherever Hershey went, he found jazz predominant and pre-eminent.

In the Hawaiian Islands, it has been lyricized to fame. In Japan, it was hurriedly adopted as some new Western culture. In the Philippines, it has been royally welcomed back as its own. In China, they look upon it as a hopeful sign that the Occident is at last beginning to know what music is. In India the natives receive it dubiously but the colonists seize upon it avidly. In Egypt it sounds curiously familiar. Even in Palestine it is considered as an inevitable and necessary evil. All establishments on the shores of the Mediterranean have been inoculated with the germ. At Monte Carlo and the Riviera jazz has been adopted as its *enfant-cheri*. In Paris they have special versions of jazz played by Negro orchestras. In London, while it shakes its head in disfavor, they still are jazzing and so back to Tin Pan Alley where every hour some new inspiration enables jazz to maintain itself in its world wide progress and supremacy.

We see, therefore, that this is not a passing phase of the general degeneracy, which set in after the war. We must consider it as an expression of world-wide emotion. In part it may be looked upon as a crazy desire to escape the monotony of life, which was accentuated during the war period when no man knew what was going to happen to him whether he was at the front or at home and so away he went to the strains of jazz. In the U. S. some claim it as the result of prohibition and Volsteadism. People require something to work off their surplus energies. The older men too have found that they can acquire a certain vigor by dancing, that is by an exercise which does not call for any further effort than is involved in the toddle, the shimmy, the fox trot, and so to jazz they turn, and turn like a haunch of venison on an old time spit.

Underlying it all, however, there is a principle which is of grave importance,

especially at this time in this country where we may say that democracy itself is on trial.

What is the underlying factor which explains the universal adoption of jazz and ragtime?

It is that fifty to sixty per cent of humanity, even in this country, even in England and among the so-called civilized nations, has a mentality which has not gone beyond that which is ascribed to children of fourteen to fifteen years of age. This is certainly true of the great mass so far as music is concerned. They are just children and jazz—that is noise—is the A. B. C. of their music.

A baby that will not respond even to a melody will kick out its puny legs in delight when jazz is played—for jazz reaches and touches its animal intelligence.

\* \* \*

Do you know that statistics, the result of the army investigation of nearly two millions of our young men selected for their superior physical qualities to go to the war, show that only four and one-half per cent were of superior intelligence, and only nine per cent of what might be called fair intelligence. So you see that it is not so extraordinary that a form of rhythm and particularly the noise which some prefer to real music should have a strong appeal to the vast majority.

Our mistake all along has been our belief that the great majority of people have intelligence. They haven't. That is why the majority read certain types of newspapers, certain "best sellers" and go crazy when a fat man bunts out so many home runs in a season. That is why they crowd to a prize fight even if they know it has been fixed beforehand. That is why the crowd can be depended upon for astonishing expressions of political excitement, when, with a rush, they vote one way at one time and four years later vote in exactly the opposite direction.

But, say you, all this will be changed in the course of time, as education assails the fortress of ignorance, when we have better sanitation, when people acquire more than average means. That might be if it were possible even in our democracy to change a man over during his lifetime, but unfortunately statistics show that man's condition and life purpose are pretty surely determined by his ancestry and the habits back of it, rather than by environment. Right here a few facts may cause us to reflect seriously as to the future.

These facts, derived from government statistics, teach us that the intelligent minority is distinguished by a disappearing birth rate, while the unintelligent majority is distinguished by an ever-increasing birth rate. Based on careful examination, a clever statistician has just figured out that 1000 graduates of Harvard will in a couple of centuries at the present rate, have only fifty descendants while 1000 Roumanians in Boston will at the end of the same period have 100,000 descendants.

Do you realize what that means? Do you also realize the tremendous atavistic pull that is coming to our civilization so that instead of hundreds of thousands finding their pleasure with jazz and ragtime, there will be millions and millions!

Incidentally, it might not be amiss to observe that this situation cannot be met by injecting a symphony orchestra into any community as you would a serum. You can't work it that way. Your only hope is to begin with the children in the public schools and build on that with community choruses and free music for the people.

At any rate, we need not be pessimists even though we realize that the craze for jazz is simply one of a hundred signs that such civilization as we have today is in danger, as the great and evergrowing un-intelligent mass increases in numbers and in power.

By the bye, don't look for the unintelligent merely among the laboring class for under the shabby hat of many a mechanic beats the brain of a statesman.

Look for the unintelligent among the children of the new-rich, among the devotee of fashion, among the slackers of all classes and creeds.

\* \* \*

There are some who complacently assert that they are the only one hundred per cent Americans. They will tell you that if the good old American stock is disappearing, it is because of the undesirable foreign element that we have admitted to our shores and that if we could not only stop this immigration (which we have evidently started to do)

but could also deport as much of the foreign element as we could lay our hands on conveniently without a revolution, a long step toward a better condition in the United States would have been taken.

This calls to my mind a poem by Abraham Shiffren that I read in that excellent work, "Aspects of Americanization," by Edward Hale Bierstadt. Here it is:

I wonder what will happen to this land of liberty,  
When the Dago grabs his baggage and returns to Italy;  
When the Teuton takes the trouble to recross the River Rhine  
And the Sheeny picks up business and removes to Palestine  
I wonder what will happen when the Swede, the Finn, the Pole  
And a dozen other races will no longer dig our coal;  
When the Russian sails to Russia to rejoin the Bolsheviks,  
And old Patrick leaves for Ireland, in spite of politics,  
And the Greaser goes to Mexico, the swarthy Greek to Greece,  
(I wonder whom our profiteers will pick upon to fleece)  
I wonder whom our loyal sons will graciously torment  
When the Nigger makes in Africa a Nigger government;  
When the Chink's again in China and the Jap is put to rout  
And all the "bloomin' furriners" will once for all "git out."

\* \* \*

Those good souls who ascribe all our troubles, ailments, whether industrial, social or political to the "furriners," whom they are pleased to condemn under the general term of Bolsheviks or perhaps allude to only as "Dagos," "Wops" or "Micks," do not realize that Bolsheviks are not born. They are made!

If in these United States the tendency of the foreign born element is toward radicalism and Bolshevism, it is simply because we have failed in our duty from the time they land here to the time they become Bolsheviks.

It doesn't seem to have occurred to these good souls that hundreds of thousands of Russians who came here, did so to escape Bolshevism and all its works and that if they became Bolsheviks, or Socialists or Radicals of any kind, it is because they have failed to find here the consideration, the justice and the freedom they had been taught to expect when they sailed from their homes and came here, but found instead a condition of affairs at Ellis Island, to begin with, which is a disgrace to us and threatens to become a menace.

\* \* \*

So George Blumenthal, formerly associated with Hammerstein at the Manhattan, has concluded an agreement with George Hartmann, director of the German Opera in Berlin, by which a specially organized German opera company is to tour this country in Wagnerian operas. The company will have 250 members, including a double cast of singers, conductors, chorus and orchestra. The repertoire is to consist of the leading Wagner operas and Strauss' "Salome," which is to be presented in German. The tour will include the leading cities in each of which some seven performances are to be given. The company is to arrive here in January.

This tour is going to be a pretty good test as to whether our prejudice against the German people and even the German language will affect the music of one of the greatest of German composers, who was himself a revolutionist and anti-militarist, but whose music was barred from our concert and opera stages during the war as one expression of our intense patriotism.

That the Germans in the various cities will rally to these performances is but natural. The only danger, to my mind, is that they might endeavor to turn such performances, especially on the opening night, into a demonstration. If they do, it will cause counter-demonstrations to be made and so militate against the success of the enterprise.

Music is the universal language. It certainly should be one of the means to bring humanity together, to help heal its wounds, to start us out on a higher, nobler, saner plane of international life. If the old jealousies, the old antagonisms accentuated by hate, a spirit of revenge, are to prevail, it will take more than a century for us to recover from the late world war.

This enterprise should be criticized, considered and supported purely on its

## Viafora's Pen Studies



Even an Artist Who Cartoons Himself May Plead That He Is Not as Black as He Is Painted. In Explanation of the Above Sketch, It Can Be Said That Gianni Viafora Has Joined the Army of Vacationists, and Having Heard That Sharks Will Not Eat Black People Has Taken Precautions Calculated to Protect Him While Swimming. Why He Is Diving on the Rocks May Have to Await Solution Until He Returns to His Usual Haunts

artistic and musical merits. If these are great, sincere and deserving, let the enterprise be supported, but, if on the other hand, the enterprise is without distinction and artistic merit, and is simply a cheap effort to appeal to the millions of Germans and so-called German-Americans in this country, it will fail and should fail.

\* \* \*

In a recent issue of the *Literary Review* of the *New York Evening Post*, I found the following:

"At a luncheon in New York last week the director of a great moving picture theater maintained that the art of the people was better conducted than art for the select. He said that he had attended a symphony concert where seventy performers in ill-fitting dress clothes played incomprehensible music against an ugly background of dirty gray, and that some of them wore very conspicuously under their black trousers, white socks! For himself, he preferred an orchestra in soft browns in a well-considered stage setting, playing Tchaikovsky between the reels to an accompaniment of appropriate colors and lights. He doubted the utility of an art the people could not understand, but what they did want he proposed to give them as perfect in every detail and circumstance as an obstinate idealism could make it."

The expression "ugly background of dirty gray" makes it clear that the place referred to was Carnegie Hall.

Did the eminent director of the moving picture house in his sarcastic reference to the ill-fitting dress clothes of the symphony orchestra ever consider that with the stipend these gentlemen earn today it is a wonder that they have a dress suit at all, and furthermore that if in some prehistoric past time, they acquired or inherited a dress suit, the present high cost of living has prevented them ordering a new suit *à la mode*?

That the moving picture director should have had his feelings hurt by the members of the orchestra wearing white socks is probably due to the fact that he is a devoted baseball fan and a follower of the Red Sox. His reference to these details of costume is the reason why he considered the music "incomprehensible." He evidently could not have paid much attention to it.

However, one will agree with him, that the setting of an orchestra in the way of color has a good deal to do with pleasing the eye of listeners at such concerts and when the eye is pleased, an effect on the mind is produced which enables the hearer to devote such mentality as he may possess to the music, but if the eye is distracted, as the eminent director's was by inharmonious color, the audience might consider as that gentleman did, the music "incomprehensible."

Why not start a subscription to give the members of our symphony orchestras evening suits of the latest cut and socks of such color as will not offend even so

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

cultured and fastidious a gentleman as "the director of a great moving picture theater?"

Dr. Leopold Stokowski, conductor of the noted Philadelphia Orchestra, seems to have gotten himself into a good deal of trouble by offering a medal and the additional prize of a public appearance with the Philadelphia Orchestra at one of his regular concerts, to the singer who would be adjudged to be the best after repeated trials. The doctor offered the prize to encourage musical talent among Philadelphians. The contests are held, one year for pianists, the next for instrumentalists and the third for vocalists.

Now the trouble began with a protest registered in the Philadelphia papers against the personnel of the judges appointed to award the prize. As one writer says: "It is known that at least three of the judges had pupils of their own entered."

Then again of the twenty-four musicians selected as judges, not more than half were present at the final decision.

It is insisted that there never will be any award that will be accepted until the judges are known to be absolutely disinterested, which would, of course, limit the judges to those who had no pupils or at least no talented ones among the contestants.

However, the writers in the press thank Perley Dunn Aldrich, chairman of the vocal committee, for his more than zealous efforts to make the contest a success and give every contestant a fair chance, which is to say that those who protested in the Philadelphia press against the award, having slain the judges, constituted themselves into a rescue society to render first aid at least to Perley Dunn Aldrich, who, by the bye, is a fine fellow and a mighty fine teacher as he has shown by the many talented pupils he has turned out in his long years of service in the cause of music and musical education.

Josef Stransky writes me from Vienna, under date of June 17, to inform me that he has been enthusiastically received as concert and opera leader in Europe wherever he has appeared and that it makes him very happy. Of his success in Vienna and elsewhere there seems to be no doubt. I have already told you of his success when he appeared at the Royal Opera House in Budapest as conductor when Marie Jeritza sang.

This brings me to say that the European critics who have acclaimed Stransky for his splendid work should have added a reference to the fact that his artistic growth was gained by his experiences in the United States of America, that supposed musically benighted country of dollar-grabbers and profiteers. While it is perfectly true that Stransky and other eminent foreign conductors who have come to us have brought us a worthy talent, at the same time let it not be forgotten that they, especially Dr. Muck, really got what might be called their high musical education in the U. S. One reason for this is that here they had orchestras of superior quality, mostly foreigners, I will admit, and they also owed to the generosity and public spirit of those who support our symphony orchestras opportunities for rehearsals which they never had when they were on the other side. This may be news to you, but it is so.

They say that Erlanger, President of the Goldwyn Pictures Corporation has purchased the movie rights for "Ben Hur" for a million dollars. The pictures are to be made partly in Italy and Palestine and partly in the Goldwyn studios in California.

What interests me in the matter, however, is that Edgar Stillman Kelley, who wrote the music for the original stage production of "Ben Hur," is to prepare the musical setting for the movies.

It is figured that the movie version of "Ben Hur" will bring in millions, for it is known that fully twenty million people paid admission to see "Ben Hur," the play. The gross receipts were nearly ten million dollars. This will give you a little idea of what a successful production means, but, then, of course, they always tell you about the successes—they never tell of the failures.

Some of the leading daily papers quoted a paragraph the other day to the

effect that one Alphonse Ponzillo had shot and killed his son-in-law in a fight in the yard of Ponzillo's home at Waterbury, Conn. To make this item significant and interesting the information is added that this Ponzillo is the uncle of Carmela and Rosa Ponselle, operatic and concert stars.

Here is something where I believe a radical reform should be inaugurated certainly by our leading daily papers.

Why because a man, a nonentity, commits a crime, drag in the names of reputable members of the profession or society, simply because they happen to be his relatives; relatives who are wholly innocent in the matter, indeed have no connection with it directly or indirectly?

This is the kind of personal journalism which has often aroused the unfavorable criticism of foreigners and of foreign newspaper men.

Time and time again I have noticed that estimable people have had their feelings outraged because some distant relative has done something which made him open to arrest for a crime, upon which their names were dragged into print.

The practice is to be condemned not alone because it is unfair but because it tends to foster and increase the general disrespect for the press which is a prevailing attitude on the part of readers wherever you find them.

The more the press maintains a reputation for justice, for honesty, the more it stands as a guardian of the personal rights as well as liberties of the people, the more it will be respected and the more it is respected, the greater its prosperity.

In an article in *McCall's Magazine*, written before her return to England, Margot Asquith, the wife of the English statesman and former premier, described the American man as "of uncertain tem-

perament, who seldom enjoys art, music or fine books. He is happier, when able to go to work than to quit and likes to paint fences for relaxation."

This will not worry any American men, even those who "paint fences for relaxation," nor need we be particularly resentful when a woman crazy for notoriety comes to us and says those things which she knows will obtain the notoriety she craves. What we should resent is that publicity is given to such a woman and to what she says. Neither in her personal life nor in the value of her remarks does she deserve consideration. The proper attitude to such a person should be—silence.

The important news was cabled to the *World* from Paris to the effect that after the great Venice ball at the Opéra, four well known New Yorkers—Ina Claire, Neysa McMein, Irving Berlin and Jascha Heifetz—thought an early morning automobile run in the Bois de Boulogne would be delectable. By the time the car had reached the Arc de Triomphe at the summit of the Champs Elysées, only one of the party, Neysa McMein, was awake. The others had dropped off to sleep through exhaustion and they slept the remainder of the run.

The story, says the correspondent, is typical of the entire gay Gotham set, which has romped while Parisians slept throughout the past three weeks. As their vacation draws to a close these lively Gothamites, whose names are household words in stage, artistic, journalistic and business circles, have been reduced to a condition in which they are likely to drop suddenly to sleep while at table or in taxicabs. It is also added that one prominent New Yorker suddenly fell asleep in the midst of a speech he was delivering at a luncheon and that at the Grand Prix, Irving Berlin gently laid his head on a fair companion and fell asleep, supported by a crush all

around. And this was considered important enough to be cabled to a people anxious for "real news."

This, you know, is mosquito time. A female of the species has serenaded Henry Theophilus Finck, which impelled that eminent and veteran critic to write a delightful little essay entitled "Let Mosquitoes Open a Broadway Studio," for says Finck, they could teach a singer the art of intense emotional expression.

In the course of his essay, Finck admits that describing the female is engaged in an effort to serenade him was perhaps wrong, for a serenade is at least intended to be pleasant, whereas, this winged insect's song was anything but pleasant. It was, on the contrary, the furious expression of its impotent rage at not being able to suck Henry Theophilus' blood because the net made it a case of "thou art so near and yet so far," all of which induced Henry Theophilus as he listened to the indignant beast, to evolve the happy thought that here is a lowly creature which sings "with intense emotional expression"—an accomplishment quite beyond the ken of most of the singers he had to hear during the season at Aeolian and Carnegie Halls.

This give you an idea of what our leading critics have to go through in the daily routine of their work during a season, when they have to listen among others to so many unemotional singers that even the serenading of a female mosquito during the summer time is full of emotional expression in comparison, says your

*Mephisto*

## Learning a Song Is Highly Complex Process, Arthur Hackett Points Out

A SINGER may know a song so well that he can sing it through without an error, although he may not have looked at it or sung it for months, and yet he may not know it sufficiently well to sing it for the public.

Such is Arthur Hackett's opinion, expressed while he was being questioned regarding his method of learning a song. "But if you want to know just how I study a song I'll have to begin at the foundation," the tenor said. "And the foundation is daily vocal exercises. I never take up a song until I have gone through some preliminary exercises in the morning. The voice is like the body. To keep it supple it must be exercised. Straight singing will not do this. You, perhaps, remember that Lilli Lehmann says in her *Memoirs* that throughout her entire career she has practiced the Great Scale every day, and that it takes an hour to do it. This is why now, at seventy-two, she is still singing; this, allied, of course, with the fact that her work is based on a sound vocal method.

"After I am through with my preliminary exercises I rest for a time. Then I begin work on a song. When it is a new song I first familiarize myself with the text. If the words prove silly or sentimental, I throw the song aside. For no matter how good the music, a song is not worth singing unless the words are worth hearing. Words and music should constitute a harmonious union. For that matter I believe that the accompaniment to a song is just as much a part of it as the portion written for the voice.

"In my work, both at home and in public, I am fortunate in having Mrs. Hackett for my accompanist. We have the best of times working together, and during the work we exchange more criticisms than compliments.

### Looks First at Lyric

"If I find that the lyric of a song is interesting," went on Mr. Hackett, returning to his main theme, "then Mrs. Hackett and I go over it together just as it is marked as to tempo and nuance. After this we take it phrase by phrase. Then the entire song is gone through again a number of times.

"If we decide that the song is worth learning, I put it aside. For I never learn a song directly after trying it over. It may be a week or a month before I begin studying it in earnest. Often when taking up a song that I have tried out some time before, I find that I know

it by heart. But this does not mean that I understand it. Far from it! Memorizing is the easiest part of a singer's work. Yet some young singers seem to think that knowing a song means knowing it without the music."

The interviewer cited an instance of a young singer who claims that she can learn a song while en route from one recital engagement to another.

"I can do better than that," said Mr. Hackett, with a laugh. "I can learn the notes and words of a song in half an hour. But learn to interpret it? That takes me weeks!

"The first thing I do when learning a song," he explained, "is to practise each difficult technical passage in its relation to the text. One may be able to sing such a passage perfectly so far as mere technique goes, but to fit that technique to the mood to which it is allied often presents difficulties that must be worked at with infinite patience before they are overcome. For example, a scale in a Mozart song is not sung as a scale must be sung in a modern temperamental song. And between these two extremes lie many other varieties of treatment of the scale to fit the particular composition in which it appears. A volume could be written on just this one feature of song study.

### The Study of Phrasing

"Then there is the study of the phrasing. Each phrase must be exquisitely balanced in its relation to what has immediately preceded it and what is immediately to follow. This balancing of a phrase, giving it poise and contour without letting it stand out as a thing apart, is a life study.

"I also take each phrase and sing it to its accompanying notes until, as far as it is within my ability to do so, the tone of the notes suits the character of the words. This is extremely slow work, but imperative if the song is to have tone color; and without tone color it cannot have atmosphere.

"During all this work I keep my mind on the matter of accent, for throughout the study of a song the accent must be watched. Over-accent is a pernicious habit. It is bad enough on the opera stage. It is unpardonable on the recital stage. It is an easy way in which to simulate rhythm or dramatic force. To obtain these same effects through legitimate means requires constant study. The singer who is unwilling to devote himself to this study, hoping to obtain



Arthur Hackett, Tenor

his effects through the cheap subterfuge of over-accent, can never be an artist. "The diction of a song? That I study by repetition of every word, in a speaking voice, but with the singing accent. For singing diction, especially of French, is subtly different from spoken diction. In English, for instance, you do not sing the word 'garden' as we pronounce it in speech, 'gar-d'n.' You must sing it 'gar-den.' In French the elision is a never-ending study.

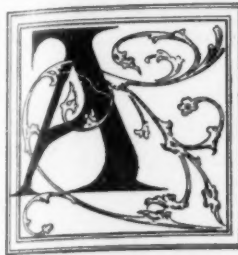
"It goes without saying that in order to sing a foreign language well one must be able to speak it. The time has passed when the text of a song can be learned parrot-like without the singer knowing what the words mean. And the time will soon pass when American singers will affect the French accent through the use of nasal sounds. Listen to Emma Calvé if you think the nasal French is correct. She does not utter one nasal sound, and I'm sure no one will deny that she is an authority on French diction.

"Don't think," said Mr. Hackett in conclusion, "that I have fully covered the subject of how I study a song. I have but touched on the main features of that study, for there is no end to the possibilities of song interpretation. Perhaps I can best sum it all up by saying that unless I feel that a song is so absolutely at my command that I can express its mood under even the most untoward conditions, I put it away until such time as I think I have grown sufficiently to master it. There are songs in my music cabinet now awaiting just such an opportunity."



# Tetrazzini Revealed by the Autobiographical Process

"My Life of Song" Proves Interesting as Human Document—Prima Donna Finds the World "Full of a Number of Things"—A Batch of Books from Europe—Psychological History of Music Attempted by French Writers—Third Volume of the Work Jules Combarieu Did Not Live to Complete—René Brancour Presents Data on Instruments—Foreign Publishers Offer a Miscellany of Volumes, Including an Account of Beethoven's Relations with His Publishers



BOOK by a great singer like Mme. Tetrazzini should be something of an event, for it offers an opportunity to tell much that can be helpful to the student or the young artist and much in the way of description of interesting people and places to interest even the general reader. This opportunity she does not seem to have taken advantage of in "My Life of Song" (Philadelphia: Dorrance & Company).

To the student Mme. Tetrazzini offers almost nothing, if only because of the ease with which she learned to sing, if indeed she ever did have to learn.

"I have no harrowing tale to tell of my music studies, as have some of the great singers and players. I did not spend long hours practicing scales and voice production. . . . Certain it is that my actual training was probably the shortest of any prima donna that the world has produced. . . . What it took my sister (Eva) four laborious years to accomplish, I did in a year without effort. I do not write this in a spirit of boasting; on the contrary, to show that my success seemed to have been mapped out for me by nature. I took to music as a bird takes to air. It was my natural element."

Nevertheless, she does admit the necessity of rigorous training for other less favored individuals, and for their benefit she might have analyzed her methods of singing. But this is not a book on how to sing, she says; it is a summary of her life of song. She therefore contents herself with a few hints.

"I counsel every singer to lose herself in her part, as I invariably do when singing. . . ."

"When singing always smile slightly. . . ."

The singer should dress well, and in the big cities her gowns should be "just as sumptuous as (she) can afford. At morning concerts in New York velvets and hand-painted chiffons are considered good form. . . ."

"Be careful not to simulate too broad a smile. Too wide a smile often accompanies the 'white voice.' This is a voice production where a head resonance alone is employed, without sufficient of the appoggio or enough of the mouth resonance to give the tone a vital quality. This 'white voice' should be thoroughly understood, and is one of the many shades of tone a singer can use at times. . . . One of the compensations of the 'white voice' singer is the fact that she usually possesses a perfect diction."

And so on. But Madame warns her readers to consider these only as hints.

Nor have her experiences much more to suggest to the young artist about to set out on her career, for like most optimists Mme. Tetrazzini seems not to have encountered most of the difficulties which artists usually have to overcome. To journalists who have insisted upon the usual story of early starvation, of singing in the streets or in the chorus, and all the rest, she has had to reply that she never had such unfortunate experiences.

"All the great artists I have met have had some story to tell me of the time when they were down and out, when no one wanted them, when no one believed they had genius, when they were climbing or attempting to climb. But with me this was never the case. I began, strangely enough, on the top. From the first public appearance that I made until now I have never had to solicit a position."

## The Perils of a Career

Nevertheless, Madame is usually quite melodramatic; at least a dozen times her entire career is in danger. But it is not easy to summon up interest (not to say suspense) in the dangers which threatened her, usually no more formidable than the scepticism of a manager, or a sudden change of opera at the instigation of a jealous diva, or a false report that she had lost her voice. It is too easy to foresee that the manager will be taught a lesson, or that Madame will triumph in spite of the change of opera, or that the false rumors will be effectively denied.

She even includes a chapter with the sinister title, "Envy, Ingratitude and

Blackmail," in which the most dreadful incidents are requests for money and a few half-hearted attempts to swindle her. It is also true that people have not always been as grateful as they might or should. Hence "there come times when I feel that it is useless trying to help people who are so selfish and ungrateful, but then I am comforted by reflection that it does not matter what their attitude is so long as I am conscious that I have acted rightly."

Madame's voice offered her unusual opportunities to observe great people and great occasions at close range; but from her meetings with prominent people, from her participation in great events, even from her association with other great singers, she seems to have carried away nothing of consequence, nothing but what would impress a child. She was flattered by crowds and applause, she was dazzled by wealth and luxury, she was awed by rank. These are all she remembers. In her detailed treatment of Hammerstein (the only instance) the influence of the \$30,000 which he won from her for breach of contract seems somewhat evident.

What she has written includes much that is unimportant, much that is trite, much that is positively ludicrous. Its value is as a remarkable bit of unconscious self-revelation; and Madame is revealed as a simple, kind, forgiving, devout, unsophisticated, naively vain, self-complacent woman, suited for nothing better than for a life of tranquil domesticity, which is, after all, what she managed to reduce her life as prima donna to.

Naiveté, such as appears in this book, is a failure to acquire social values and criteria, to realize what the world considers of importance or of general interest, serious or funny. All her experiences have not affected her values and criteria, which are still those of a child, even her extensive travels having left her utterly provincial.

## Florence as a Home Town

She has not even learned to consider her gift in its proper relation to other human activities. Hers is still a child's egocentric universe. "Since [my début] the enthusiasm of my fellow-townsmen at having produced an international prima donna has not been marked. . . . Florence, like most other Italian towns, has never shown quite the same measure of appreciation of my singing as London, New York, Petrograd, Sacramento, San Francisco and Buenos Aires have done. . . . Perhaps it is because Florence has been so intimately associated with such great names as Dante, Michel Angelo, Machiavelli and others famous in the arts, that it considers a prima donna to be comparatively unimportant."

Childwise she mentions her possessions and their cost, her two palaces, her private Pullman car, "the great mausoleum of the family Tetrazzini which, at a cost of \$200,000, is to be built in Milan." She describes in great detail her visits to the graves of her relatives and friends. She gives her preferences in ocean steamships. "The Mauretania, to my delight, survived the great war, although her sister Cunarder, the Lusitania, suffered a terrible fate. I have traveled in the former vessel more often than in any other liner afloat. . . . I usually occupy a suite. . . ." And so on.

She finds it necessary to include an explanation of such operatic novelties as "Lucia," "one of Donizetti's works, in three acts," whose "ever fresh and expressive melodies are very pleasing and had a great hold on our grandfathers. . . . Like most operas, it ends in tragedy. Lucia, the soprano heroine, kills her false husband, Lord Arthur

Buckland," etc., etc. But the prize might well go to the following concerning John McCormack, whom she brought to America:

"He has made a fortune here, has become naturalized, and has settled down in Connecticut."

She adds that his voice "has color, tone and a rich Irish flavor which insures a ready response wherever it is heard. The Americans, to use one of their own phrases, 'just love it.'"

This book really defies reviewing; it is meant to be quoted from. It has a rich flavor, not necessarily Irish, which will insure a ready response wherever it is read. B. H.

## History of Musical Art

TWO Frenchmen, Lucien Bourguès, and Alexander Denéréaz, in their "La Musique et la Vie Intérieure" (Paris: Librairie Félix Alkan), have endeavored to establish the development and working out of music in the inner life of man, the history of the psychology of the art, in a work of 586 pp., with some 983 musical examples, eighteen illustrations, nineteen filigray musical tables, and a special plate representing the dynamogenic curves. The work is a fine one, and one which every thinking musician may read with pleasure and profit, whether or no he agrees with all its authors' conclusions. It is, in brief, a detailed study of the successive metamorphoses of sound through the centuries and in the souls of men, a history which tells the tale of human emotion as revealed by music, and that of the revelatory sonorities of these emotions. It is a history of music envisaged from a new standpoint, and carried out *con amore*, with a scientific ardor and a literary skill which astonish. From the very birth of tone in the human soul, from the time when "the stars gravitated in silence," before man invented music, its story in man's life is followed out to "The Harmonic Aureole" of Contemporary Music, with its pandiatonism, its pentaphonism, its intuitive harmony and its amphitony. "La Musique et la Vie Intérieure" is indeed written for those who, as its authors state, "love music, either near at hand or at a distance."

## Third Volume of Combarieu's Work

THERE must be many Americans who are acquainted with the preceding two volumes of J. Combarieu's "Histoire de la Musique" (Paris: Librairie Armand Colin), for they exist in an edition in English published in this country. This third and final volume, which takes the reader from the death of Beethoven to the beginning of the twentieth century, completes a work which is unique in its literary as well as its musical interest, its breadth of viewpoint and the admirable clarity, truly Gallic, of arrangement. Unfortunately, Jules Combarieu did not live to revise more than the first fourteen chapters of the volume, including the one devoted to Wagner; and though he left numerous notes and finished pages of the remaining sections, we miss, for all they have been arranged and edited and supplemented by experienced minds, his own genial spirit. In "Les Courants Nouveaux," Chapter XXIII, "La Musique à l'Etranger," that portion devoted to English musicians cites Frederick Cowen and Cyril Scott together, in the same three lines, and does not mention Arnold Bax, Holst, Vaughan-Williams, Bliss, Eugene Goos-

sens, and other prominent post-Elgarians. America is rather summarily dismissed: "American music is still to be born." (?) Edward Macdowell's "Indian Suite," the Wa-Wan Press publications of Farwell and Loomis, and the American national melodies collected by Mr. Sonneck would seem to sum up American contributions to musical art. Here, perhaps, Combarieu, had he lived, would have given his subject more adequate treatment, especially in view of the developments in American composition of the past ten or twelve years. From an American standpoint the summary dismissal just cited cannot well be condoned as an error of detail, and yet, in view of the magnitude of this work and the admirable quality of the first and second volumes, and most of the third—Chapter XXII, dealing with "Naturalists, Impressionists and Symbolists" is excellent—it almost appears in that light. Music lovers who have read the preceding volumes need not be told that this one is also worth having, despite its occasional blemishes, and the more narrowly French attitude with regard to English and American musical development.

## The Story of Musical Instruments

BEFORE passing on to other works of a more special character, René Brancour's "Histoire des Instruments de Musique" (Paris: Henri Laurens) calls for consideration. It is as vivid and entertaining to read as a romance. And, in fact, it is the romance, the human and literary life-story of the string, wind and percussion instruments—unduly neglected, according to the author—which he recounts. René Brancour is the Conservator of the Museum of the Paris National Conservatoire, and the quality of his work is practically established by Charles-Marie Widor's preface. The origin and development of each instrument is described with a constant accompaniment of entertaining poetic and literary citation—in taking up the violin, for instance, the author calls attention to the fact that Angelo Berardi, in his *Ragionamenti musicali* (1581), does not hesitate to acclaim Orpheus as the inventor of the instrument, and hails Sappho as the first woman violinist—yet with no lack of clarity in treatment or writing. Sixteen fine half-tones supply illustrations of the instruments considered, and the book is one which any music lover, or, for that matter, anyone who cannot specifically lay claim to that title, may read with real enjoyment and profit. An excellent bibliography is a valuable feature of the work.

## Beethoven's Letters to His Publishers

"LUDWIG VAN BEETHOVEN und seine Verleger, S. A. Steiner und Tobias Haslinger in Wien, Ad. Mart. Schlesinger in Berlin." (Berlin and Vienna: Schlesingersche Buch- & Musikhandlung, Rob. Lienau, Carl Haslinger, adm. Tobias). This volume, by Dr. Max Unger, was written in honor of the master's 150th birthday at the request of the present owners of the three music-publishing houses, now combined in one, who brought out Beethoven's compositions; and contains an account of his relations with them, as well as many interesting and hitherto unpublished letters and documents. It raises the question, obtruded by various letters

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# MUSICAL AMERICA'S WEEKLY

## Paris Prix de Rome to Lapse This Year

PARIS, July 8.—No work submitted this season to the Académie des Beaux Arts was deemed worthy of the Grand Prix de Rome, and hence no musician will go to the Villa Medici. Five cantatas based on the poem "Le Pré-tendant," a lyric work of Jean Gaby-drey-Raty, were considered and first place went to Francis Bousquet, second to Aimé Steck and honorable mention to Jeanne Leleu, but the Prix de Rome was not awarded to any of these. M. Bousquet is a pupil of Leroux, Gédalge and Widor. He has already won the first prizes in harmony and counterpoint and the Lepaulle Prize at the Conservatory. Besides having composed many songs, violin works and a poem for string quartet and piano, he has written a remarkable work based on Verhaeren's "Sept Chansons de Fous."

M. Steck is a pupil of Marcel Samuel Rousseau, Ganaye, Paul Fauchet, d'Indy and Widor and has won first prize in harmony at the Conservatory. Mlle. Leleu is a pupil of Widor and has won first prizes in piano, accompanying, harmony and counterpoint.

Chief interest in the dramatic calendar this week attached to the five hundredth performance of "Samson and Delilah," when the occasion was made a special memorial to Saint-Saëns. Lyse Charny assumed the rôle she has triumphed in, and her supporting cast included M. Franz, M. Marcel Journet, M. Huberty and M. Narcon. Philip Gaubert conducted. In addition, the fifth act from "Henry VIII" was presented with Mlle. Demougeot, Mlle. J. Royer and Mlle. Haramnoure and M. Rouard and P. Goffin assuming the rôles. The Ballet from "Ascanio" furnished the novelty, with Mlle. Zambelli, Anna Johnsson, C. Bos, Y. Daunt and Y. Franck as protagonists. The conductor was Henri Busser. Especial interest attached to the work of Mlle. Charny, who appeared through the courtesy of M. Carré and M. Isola of the Opéra-Comique, for Mlle. Charny made her début at the Opéra in this very rôle several years ago.

## Dresden Hears New Brandt-Buys Opera

DRESDEN, July 5.—The première of a new three-act work, "The Man in the Moon," by Jan Brandt-Buys, Dutch composer of several well-known operas, was an outstanding event of the waning season at the State Opera. The music of the so-called "wonder-play" is tuneful, though impressionistic, and tinged with a folk-spirit. The libretto, by Warden and Wellemiszky, relates the fanciful tale of a Princess who refuses all earthly suitors because of her passion for the Man in the Moon, but is finally won by an ardent hero. The performance, under the bâton of Kusschbach, was an excellent one. The cast included Elisabeth Rethberg as the Princess Zizi; Richard Tauber as the irresistible Prince Evergreen of Roseland, and, in other rôles, Büssel, Harry Steier, guest artist from the Charlottenburg Opera; Milly Stephan, Helen Jung, Elfriede Haberkorn, Ermold, Schmalnauer and Pro-bisch. Composer, conductor and principals were often called for.

A gala performance marked the hundredth presentation of Puccini's "Bo-hème" here recently. The cast included Tauber as Rodolfo; Grete Merrem-Nikisch as Mimi; Angela Bidror as Musetta, and in other rôles, Rudolph Hoberg, Plasche and Zottmayr, with Striegler conducting a rather noisy orchestra. Mozart's "Entführung aus dem Serail" was sung by a cast which included Tauber, Merrem-Nikisch and Margaret Ochs-Pfahl, guest artist from the Breslau State Theater. Edouard Habich, of the Berlin Staatsoper, sang the part of Papageno in a recent performance of the "Magic Flute." The management of the Opera has announced that the contract of Hanns Langes has been renewed for five years.

The season of the Ballet Russe at the Mogador came to a brilliant close this week with a gala performance for the benefit of the Russian relief funds. Karsavina made the occasion memorable by appearing four times during the course of the evening in "Les Femmes de Bonne Humeur," "Les Sylphides," "Spectre de La Rose" and "Scheherazade."

Among the interesting items of the operatic calendar this week was the revival of "The Escape from the Seraglio" given with "L'Heure Espagnol." In the first work the cast reunited Mme. Ritter-Ciampi and Mme. Romanitza and M. Gresse, M. Rambaud and M. Soria. Reynaldo Hahn conducted. The second work was given with a cast which included Fanny Heldy and M. Fabert, N. Causinou, M. Huberty and G. Busois, while M. Lambert took the bâton. Other works of the week have been "Boris Godounoff," with M. Vanni-Marcoux, and "Romeo and Juliet," in which Charles Hackett, the American tenor, shared honors with Mme. Alexandrovicz.

Three eminent artists, Cortot, Thibaud and Casals, combined forces in a chamber music program of unique qualities this week.

The chorus of the Cantoria gave an excellent hearing of the superb "Mass of Pope Marcel" of Palestrina this week at the Sainte-Chappelle.

Another interesting event out of town was the brilliant program presented at Versailles under the direction of Mme. Clara Bloch. A concert of surpassing interest was given by the orchestra of the Conservatory, conducted by Philip Gaubert, and with Leon Delafosse, the pianist, as assisting soloist.

Other contributions to the week's calendar have been a program of French and Polish music given by Eustache Horodyski. Of equal interest was the Costume Matinée given by Mme. Esther Chevalier of the Opéra Comique and Mme. George Chretien to present their pupils. Assisting in the program were M. Pujol, Mme. Bauvageot and Mme. Bellet, all of the Opéra Comique, and M. Max-Blot.

Hanns Köttschke, organist, gave a recital of works of Bach and Reger in the Christuskirche. The latter composer's Fantasia on "Wie Schön Leucht Uns der Morgenstern" was the crowning work of the program.

## Staatsoper Center of Berlin Interest

BERLIN, July 5.—Music has experienced a lull this week, many concertgoers being away on pilgrimages to the festivals. The main interest of the week centered in the performances at the Staatsoper. Of chief note was the first guest appearance of Karl Jörn in the rôle of Lohengrin. He was supported by Meta Seinemeyer as Elsa, and Ernst Lehmann, Henriette Gottlieb, Julius Roether and Edwin Hener. Krasselt conducted.

Another interesting event was the appearance here of Adelaide Andreyeva-Skilonds, the brilliant Russian coloratura, who has made a sensation in the Scandinavian opera houses. She appeared as guest singer as Gilda and her success was unusual. Her tones are clear and lovely and a stormy ovation was accorded her. Her countryman, David Jaroslavsky, more significant as singer than actor, took the rôle of Rigoletto.

## Madrid Philharmonic Making Tour of Portugal

LISBON, July 4.—The Philharmonic Orchestra of Madrid, under the leadership of Bartolome Perez Casas, has been making a tournée of the leading cities of the country with tremendous success. The programs have shown the catho-

licity of the conductor's taste, and have included the finest of the classics as well as several entirely new modern works. Besides this the programs have included new works by such Spaniards as Falla,

Usandizaga, Perez Casas and Julio Gomez. In Lisbon the orchestra gave four performances in succession at the San Carlos, which was crowded each night.

## Marschner Work Revived in Leipzig

LEIPZIG, July 4.—Marschner's opera, "Hans Heilig," which has lain neglected for several decades at the Leipzig Opera, was recently revived with a novel and striking investiture, by Elschner, in which the projected light scenes played an important part. The cast included Mme. Farber-Straffer as the Queen of the Spirits; Miss Engert as Anna, and Litzmann as Konrad. Lohse conducted.

A remarkable performance of "Rigoletto" was recently given, with Jaroslavsky, baritone of the Kieff Opera, who sang in Russian, as guest artist. The

Gilda of the cast was Mme. Hansen-Schulthetz. The second part assumed by the visiting Russian artist was that of Scarpia in "Tosca."

A revival of Halévy's "La Juive" was a recent important event at the Opera. The performance was censured as tiresome and pedantic, especially as there was no single dominant artistic figure in the cast. The principal rôles were sustained by Streng and Lind, in the feminine parts, and Vogl, Muller and Litzmann. Szendreis conducted.

An evening program of musical settings of works by Carlo Goldoni was recently given at the Neues Operetten-theater.

## Barcelona Composers Honored at Concert

BARCELONA, July 4.—The last of the concerts devoted to Spanish musicians was given this week, and homage was paid to Geronimo Jimenez and Tomas Bretón. Under the leadership of these composers, the Municipal forces gave a program which included the Ballet from "Raymond Lulio," by Villa; the Concerto Polonaise and "La Tempranica" of Jimenez, and "Andalusian Scenes" and "La Verbena de la Paloma," by Bretón.

The Catalonian composer, Palhissa, has completed an opera based on the text of Perez de Galdós "Marianela," to which a libretto has been written by the brothers Quintero. Before an invited audience the work had its first performance recently and made an excellent impression. The public première of the opera will be at the Liceo at the beginning of the new season.

As the concluding concert of the Chamber Music Association, Casals, Thibaud and Cortot gave a program of Trios by Beethoven, Brahms, Schumann and Schubert as well as solos.

Enrique Madriguera, violinist, assisted by Ernesto Cervera, pianist, repeated his success made earlier in the season with a program before the Sociedad Intime de Conciertos. Hekking, the renowned cellist, also gave a program, accompanied by Robert Vives, before the Friends of Music. Pilar Miro, a young pianist, was another recitalist.

Of much interest this week also was the concert devoted to the popular composer of the last century, José Ventura, and programs of Sardanas by this composer and others were given in various sections of the city.

With Alfred Cortot as soloist the symphony under Pablo Casals gave concerts at the Palau de la Musica Catalana. The same orchestra reappeared later in the week, giving for the first time here Elgar's orchestral transcription of the Bach Fugue in C Minor; Loeffler's "Pagan Poem"; Casella's "Couvent Sur L'Eau" and his "Scenes of War." Mr. Casella acted as soloist in the work of Loeffler.

## British Opera Company Plans Mozart Festival

LONDON, July 2.—With the end of the season at Covent Garden, the British National Opera Company has already begun plans for a festival of Mozart operas to be given at Christmas or the beginning of the new year. "Don Giovanni," "Magic Flute," and "Così Fan Tutte" will be given.

PARIS, July 2.—Aida Boni, première danseuse at the Opéra, where she has been a well-known figure for many years, has retired and declares she will not return again to the stage.

BUCHAREST, June 22.—The Philharmonic Orchestra, conducted by Georges Georgescu, has completed its first tour of the Near East. Concerts were given in Cairo, Athens and Constantinople.

## Löwe Resigns from Vienna Academy Post

VIENNA, July 6.—Ferdinand Löwe, the conductor-head of the Musikakademie, this week tendered his resignation to the Minister of Education to take effect immediately. Herr Löwe gave as his reason that he wished to devote his time to conducting in and around Vienna.

Strauss' new ballet, "Whipped Cream," is to have its world première at the Vienna Opera House next season. The prospectus also promises several other premières: Schrecker's "Schaatzgraber" is to be given, as well as two other new works, "Fredigund's" by Franz Schmidt and "Der Zwerg" by Alexander Zemlinst.

The closing performances of the Vienna Opera were given this week and included "Lohengrin," in which Marcella Roeseler from Berlin sang Elsa. Other works of the week were "Walküre"; "Aida," in which Frau Elizza took the title rôle; Joseph's "Legend," and "Tannhäuser."

Concerts of the week included programs by the Vienna Symphony, when Fritz Krenn, baritone, and Rena Pfiffer-Lar, soprano of the Volksoper, were the soloists.

## Novelties Announced for Hamburg Next Season

HAMBURG, July 6.—Premières at the Hamburg Opera next season will include Pfitzner's "Palestrina"; "Judith," by Mar Ettinger; "Die Geistfahrt," by Dr. Von Krustler. Additions to the roster are Frau Jungbauer from Darmstadt; Frau Kleppe; Herr Branner from Copenhagen; Herr Taubert, bass, from Breslau, and Herr Wagner, tenor, from Gotha. In the Volksoper this week David Jaroslavsky, the Russian baritone, has been making appearances in "Rigoletto" and as Escamillo in "Carmen." Carl Gunther has also made appearances this week with success.

## Cologne to Hear New Schreker Work

COLOGNE, July 4.—Announcement has been made that "Irrelohe," Franz Schreker's new opera, will have its première in the Opera here the season after next.

AMSTERDAM, July 3.—Following the close of the Beethoven Festival Concerts by the Concertgebouw Orchestra, under the bâton of Willem Mengelberg, a popular series was given conducted by Hermann Abendroth, music director of Cologne, as guest. Karl Muck, assistant conductor, has gone to Hamburg to assume his new post as Philharmonic conductor there.

WEIMAR, June 23.—Robert Heger, for several years connected with the artistic direction of the Munich Opera, has accepted the post of general music director here.



# SURVEY OF MUSIC IN EUROPE



## London Honors Sir Frederick Bridge

LONDON, July 9.—Many noteworthy events have been crowded into the past week, and one of the most impressive was the valedictory service in honor of Sir Frederick Bridge, who this week relinquished the baton of the Royal Choral Society, which he has held for twenty-six years. Very appropriately, since it has been the scene of so many of his triumphs, the service was held at Royal Albert Hall. The Duke of Connaught, president, was the principal speaker, and presented to the retiring conductor an antique cabinet, an album and a purse, as tributes from the society. The Earl of Shaftesbury also made an address, praising the devotion of Sir Frederick to his work. During his conductorship Sir Frederick produced more than forty new works by British composers, of which he contributed five cantatas and some smaller works.

Another musician honored this week was Sir Alexander Mackenzie, who received from Oxford the degree of Doctor of Music, *honoris causa*. The occasion had special significance in that the Royal Academy of Music, of which Sir Alexander has been principal for thirty-five years, will shortly celebrate its centenary. The oldest university in the country on this occasion did honor to the oldest musical college.

One of the concerts always looked forward to was given this week when the Oriana Madrigal Society appeared at Eolian Hall. Though the chorus was not at the top of its form in the opening madrigals of Bateson, Weelkes and Wilbye, it more than retrieved its reputation by faultless singing in Grainger part-songs and sea chanties and in a delightful arrangement of "Brigg Fair." The second part of the concert was devoted to Patuffa Kennedy-Fraser, who interpreted some of her delightful Celtic songs.

The presentation of a new sonata for cello and violin by Ravel was the novelty of the program given by the London Contemporary Music Center at the home of Lord and Lady Howard de Walden, under the auspices of the British Music Society. The artists presenting the program were May Mukle, 'cellist; André Mangeot, violin; Maurice Jacobson, piano, with M. Notley contributing vocal solos. An individual 'Cello Sonata by R. Erlebach and a song cycle for baritone and string quartet by Butterworth, varied in harmonic scheme but somewhat monotonous, completed the program.

The English Folk-Dance Society, of which Lady Mary Trefusis is president and Cecil J. Sharp is director, is this week holding a festival of folk-song and dance at King's Theater, Hammersmith. A diminutive orchestra, under the conductorship of Mr. Sharp, has accompanied the dancing. The services of the Oriana Madrigal Society and the English Singers have been enlisted.

In its additional week of opera, devoted to repetitions, of the works which have proved favorites, the Carl Rosa company put much vitality into the performances. A "Faust" performance was especially admirable, Josie Fearon giving a creditable interpretation in her first appearance as *Marguerite*. Ben Williams and Harry Brindle supported her well.

Pianists have held sway among recitalists of the week, the chief attraction on the list being de Pachmann. Having announced a Chopin program, M. de Pachmann drew an audience which crowded Queen's Hall. Nor was his audience disappointed, for this incomparable interpreter of Chopin revealed his best work in a fine grouping of numbers.

"Six Satirical Songs" of Richard Strauss afforded a bit of *caviare* in the final program given by Walter Rummel at Wigmore Hall. Originally written for voice, with words of a delectable irony, these six fragments nevertheless have accompaniments of sufficient musical interest to be played as piano works. The lack of words, however, robbed them of their satire, and the numbers won acclaim rather by virtue of their melodious outline and the appreciative playing of R. Rummel.

Harold Samuel, now recognized as one of our masters, gave a farewell Bach

recital prior to his tour to South America. The towering force of his intellect and spirit pronounced him again a noble interpreter of Bach.

Joyce Ansell, among the finest of the younger pianists, also gave a recital this week in Wigmore Hall. Other pianists were Herbert J. Fry, who exhibited sincerity and unaffected style; Lily West, who created a favorable impression; Henriot Levy, an American, who was sympathetically received, and Lloyd Powell.

Vocal items in the week included a highly creditable debut by Margaret

Longman, who in a program of lovely old music gave much pleasure. In duets she was supported by Walter Johnstone Douglas, a rarely heard but always welcome artist; Louis Fleury, flautist, and Louie Heath, accompanist.

Sue Harvard, American soprano, also made a fine impression in her recital at Wigmore Hall, exhibiting happy temperament and versatility in a program of admirable choice. Other vocalists appearing were Dorothy Robson, assisted by Ludwig Lebell, 'cellist, accompanied by Ella Ivimey and Charlton Keith, and Barbara Maurel. Jessie Munro and Ida Bellerby collaborated on a two-piano program, which included a set of dances by Harry Farjeon, in which the composer assisted.

## Hungarian Quartet Returns to Budapest



The Hungarian Quartet, Which Has Just Completed a European Tour. Under the Leadership of Emerich Waldbauer the Organization Has Gained Recognition as One of the Finest Ensembles in Europe. The Other Members Are Egon Kornstein, Johann Temesvary and Eugen Kerpely

BUDAPEST, July 5.—The Hungarian Quartet has recently returned here from a triumphant tour of Europe, and has again been heard in concerts. The quartet was organized by Emerich Waldbauer ten years ago especially for the presentation of works by Bartok and Kodaly. Mr. Waldbauer enlisted Egon

Kornstein, viola; Johann Temesvary, second violin, and Eugen Kerpely, 'cello, all musicians of high attainments. The original purpose of the organization has been considerably extended now and the repertoire has been made to include all representative works. The last tour of the ensemble took it to Holland and France.

## Firenze Again Hears Grassi's "Primavera di Pace"

FIRENZE, July 6.—For the benefit of the war memorial here "Primavera di Pace," the idyllic opera in three acts by Don Umberto Grassi, which recently had such a splendid reception at the Pergola, was repeated at the Verdi Theater. The audience which crowded the hall applauded warmly the work of Sidonia Manetti, soprano; Guido Barbieri, tenor; the baritone Nocentini, and Quintilio Bechini, the bass. The author was repeatedly called before the curtain.

PARIS, July 2.—Chekri Ganem, author of the libretto of Dupont's "Antar" and one of the directors of the Odéon, has been called to the Monnaie at Brussels, where he will have charge of the artistic direction next season.

TRIER, July 3.—The Municipal Theater here is the latest to go the way of many German opera houses. The city council has voted to close the institution and disband the orchestra and singers on account of the financial depression.

LONDON, June 23.—Nigel Playfair, producer of the perennially successful "Beggar's Opera," has engaged John Drinkwater to write the book of a musical play of a similar nature on the life of Robert Burns, the poet. Frederick Austin is engaged on the score, which is to be based upon Scottish folk tunes, and Frederick Ranalow will play the title rôle.

## Works of Blow Presented in Concert at Westminster

LONDON, July 6.—As first of a series of concerts in commemoration of the great musicians who have been connected with Westminster Abbey, a service devoted to John Blow, organist in the Abbey in 1669, was held recently. The British Symphony and the Abbey Choir, under the leadership of Sidney Nicholson, Abbey organist, took part. The program was made up entirely of works by Blow.

WURZBURG, July 3.—Under the direction of Music Director Hermann Zilcher, the faculty of the Conservatory with the Conservatory Orchestra recently gave a week of Mozart music. Visiting soloists assisted.

BRUSSELS, July 2.—The opera season at the Monnaie has come to an end. The final revivals included "Mireille" and "Hérodiade" and several performances of each proved highly successful.

BERLIN, July 6.—The condition of Leo Schützendorf, artist of the Staatsoper, who was stricken ill recently during a performance, has considerably improved. After his swoon, the baritone remained unconscious for a day in a local hospital but recovered and has been removed to his home.

## Light Opera Holds Interest of Rome

ROME, July 6.—A season of light opera has been introduced for the summer under the leadership of Guido Riccioli at the Eliseo. A large audience attended the revival of "La Bella Mammina" by Tysler. Five novelties have been announced for the season including "Don Gil Salle calze verdi" by d'Ezio Carabelli; "American Girl" of Ballig and Cappellan; "Adolaro Ringiovanisce" by W. Kolle; "Vita Allegra" by Ceccaroni; and "Le Regazze delle Violette" of Hellmesberg.

At the Adriano the operatic season continues. Of much interest were the recent performances of "Andrea Chenier." This work seems to be a favorite among Americans for the theater was crowded with the tourists. "Madama Butterfly" and "Carmen" have also figured in the week's calendar.

## Naples Season Ends

NAPLES, July 4.—With the close of the Naples season, especial honor is being done to Commendatore Lagana who presides over the destinies of the San Carlo. The season was usually successful, the features being the presentation of two new works, "Glaucò" by Franchetti and "La Fiamminga" by Donaudy. The latter work won the prize in the National Lyric Contest. Other performances of a high order were those of "Die Walküre," the ballet "Excelsior," "Boris Godounoff" and "Piccolo Marat."

## Spanish Music Heard in Orleans

ORLEANS, FRANCE, July 4.—A program devoted entirely to the recent artistic products of Spain was given here by the Société des Concerts de l'Ecole Nationale de Musique. Works of Granados, Albeniz, Turina and Falla were presented by Mlle. M. Bonnard, vocalist, and Eduardo del Pueyo, pianist. Preceding the concert a lecture on the subject was presented by Maurice Coindreau of the French Lyceum in Madrid.

## Reorganize Manchester Quartet

MANCHESTER, July 4.—A reorganization of the Brodsky Quartet has been made for the coming season. In place of John Bridge and Frank Park who have assisted Dr. Brodsky since the loss to the organization of Mr. Speelman and Rawdon Briggs, Alfred Parker and Mrs. Rawdon Briggs are to become members. Mr. Parker was formerly a pupil of Mr. Brodsky and is a member of the Halle first violin section.

## Maurice Ravel Welcomed to London

LONDON, July 8.—Leaders of music gathered this week to welcome Maurice Ravel to London. In his honor a concert was given by Jelly d'Aranyi and Hans Kindler, who joined in presenting for the first time in England the most recent work of the French composer, a sonata for violin and 'cello. The work which is of much difficulty, was played superbly. Mr. Ravel himself gave some of his own compositions.

## Summer Fare Planned for Firenze

FIRENZE, July 6.—A season of light opera has been inaugurated for the summer under the directorship of Dante Majeroni. An unusual company has been united for the purpose with Constantino Lombardo and Ricardo Morello as conductors of the orchestra. Works of Strauss, Lombardo, Motta and Lega are to be presented.

MUNICH, July 3.—New discoveries concerning the life of Handel are said to have been made by Prof. Wolfgang Michael of the University of Freiburg. These will be published shortly.

PARIS, July 3.—Theodore Dubois, composer and teacher, has been awarded the Jean Reynaud prize of 10,000 francs for his work as a composer and his influence upon the younger generation of musicians.



# Works of American Composers Played at Stadium

Henry Hadley and Philharmonic Present Unfamiliar Numbers by Dunham, Hosmer and Breil—Soloists of Week Include Nina Koshetz, Cornelius van Vliet, G. Heim and Inez Barbour—Rain Causes Second All-Wagner Program to Be Transferred to Great Hall of City College—Increase in Attendance Shown

IN further fulfillment of a promise to bring the works of American composers to the fore, Henry Hadley and his ensemble of players from the New York Philharmonic gave performances of Henry N. Dunham's tone-poem, "Aurora," Lucius Hosmer's "Northern" Rhapsody, announced as a companion piece for the same composer's familiar "Southern" Rhapsody; and Joseph C. Breil's "Egyptian Sketches," played for the first time, during the progress of the nightly concerts last week at the Lewisohn Stadium. Mr. Hadley, Victor Herbert and George W. Chadwick were other Americans represented on the programs.

Soloists during the week included Nina Koshetz, soprano, and G. Heim, trumpeter, on Monday evening; Cornelius van Vliet, cellist, Tuesday evening, and Inez Barbour, soprano, Sunday night. Large audiences continued to be the rule, save on Thursday night, when rain forced a transference of the second all-Wagner program from the Stadium to the Great Hall of the College of the City of New York. Figures for the first week show an increase of 50 per cent over attendance for the same period last year.

At Monday night's concert Nina Koshetz, the first vocal soloist of the Stadium series, was rousing applauded after she had sung very beautifully the air of *Lisa* from Tchaikovsky's "Pique Dame." She was equally successful with *Parasha's* "Reverie and Dance" from "The Fair of Sorotchinsk." The orchestral program included the Overture to Weber's "Der Freischütz," the first of Bizet's two "L'Arlesienne" Suites, a Fantasia from Puccini's "Madama Butterfly," Hadley's Overture, "In Bohemia," and Tchaikovsky's "Marche Slave." An arrangement of "Eili-Eili," by Agide Jacchia, was played as a trumpet solo by G. Heim.

Henry M. Dunham's tone-poem, "Aurora," was presented at Tuesday evening's concert. The composer, who was in the audience and was required to acknowledge the applause, is one of the foremost American organists and prominently identified with the New England Conservatory of Music. The tone-poem is said to have been inspired by a painting by Guido Reni in the Rospigliosi Palace in Rome, and seeks to transfer to the language of tones the coming of the dawn. It begins well, but thereafter becomes tamely conventional.

The mellow tone of Cornelius van Vliet's cello found congenial material in the "Kol Nidrei" of Max Bruch. Orchestral numbers during the evening included the Coronation March from Grieg's "Sigurd Jorsalfar," the Overture to Nicolai's "Merry Wives of Windsor," "Wotan's Farewell and Magic Fire Scene" from "Die Walküre," Liszt's "Les Preludes," an orchestral version of Rachmaninoff's C Sharp Minor Prelude, and Chadwick's gladsome "Jubilee," from his "Symphonic Sketches."

## Symphony and Wagner Nights

Wednesday evening was "Symphony Night" at the Stadium and the symphony was the Tchaikovsky "Pathétique," which Mr. Hadley and his men played with admirable finish, but with no great measure of vitality or poignancy. Perhaps the heat of the evening affected the quality of the strings. Mr. Hadley's tone-poem, "Salome" (written, so the program notes recalled, before the Strauss music-drama), was another number of the program, which also included the Goldmark "Sakuntala" Overture and Rimsky-Korsakoff's "Capriccio Espagnol."

In the Great Hall of the City College, where orchestra and audience took refuge from the elements on Thursday evening, an all-Wagner program brought forward the Overture to "Rienzi," the Prelude to "Lohengrin," an arrangement of music from "Die Meistersinger," which included the Introduction to Act Three, the Dance of the Apprentices and the Entrance of the Mastersingers; the Entrance of the Gods into Valhalla from "Rheingold," the March of the Grail Knights from "Parsifal," the Bacchanale from "Tannhäuser," and Josef Stransky's now familiar combination of stirring pages from "Siegfried" and "Götterdämmerung." Though the audience was probably the smallest of the series, so far, there were numerous no-

tables in attendance, and there was no lack of appreciation and applause. Pulsatile effects are exaggerated in the Great Hall, and the drums consequently had a rather noisy evening of it, but the brass instruments, on the other hand, were in their glory. The "Meistersinger" number sounded confused at times and ended badly; but, on the other hand, a particularly impressive performance was given the "Parsifal" excerpt. B. B.

## The Friday Program

The spirit of the music selected for Friday evening's program seemed a somewhat elusive quantity. There was a metronomic deadness about the proceedings; things would not up and move. The orchestra had its lapses, although there was some fine playing at times. Frequently the pattern of a piece was obscured by the dominance of the more robust sections. The lyric voice of the strings was often smothered to make a Roman holiday for battery and brasses. The trouble may have been atmospheric in a degree—certainly the acoustics have been improved by the new sounding board—but at any rate the fiddle family had little chance when neighbors grew assertive. "Romeo and Juliet" made dolorous love à la Tchaikovsky, and "Le Coq d'Or" drooped a little, as though, like Chanticleer, he had halted his summons only to find the sun coming up above the hill in the same old way. However, no amount of crowing could induce the sun of Rimsky-Korsakoff to rise. Hosmer's "Northern Rhapsody" may or may not have been a novelty. It held little to excite attention, and the time might have been given to some more worthy American work. The program quoted a note by the composer, which mentioned the use of such material as "Hail, Columbia," and "When Johnny Comes Marching Home." "With the exception of the melodies I have mentioned, and a suggestion of a few others," Mr. Hosmer deplored. "The work is entirely original." Mr. Hosmer may be a humorist, but there were some who seemed to take his program note seriously, more seriously than one could possibly take his work, a dull, uninteresting arrangement on utterly conventional lines. For the rest there were such well-worn numbers as the March from Gounod's "Queen of Sheba," the "Midsummer Night's Dream" Overture, Saint-Saëns' "Danse Macabre," the Prelude and Liebestod from "Tristan" and Massenet's "Scenes Pittoresques," the last two in lieu of solos by Julia Claussen, whose appearance in the series was postponed. Extras were conceded. P. C. R.

## Concerts of the Week-End

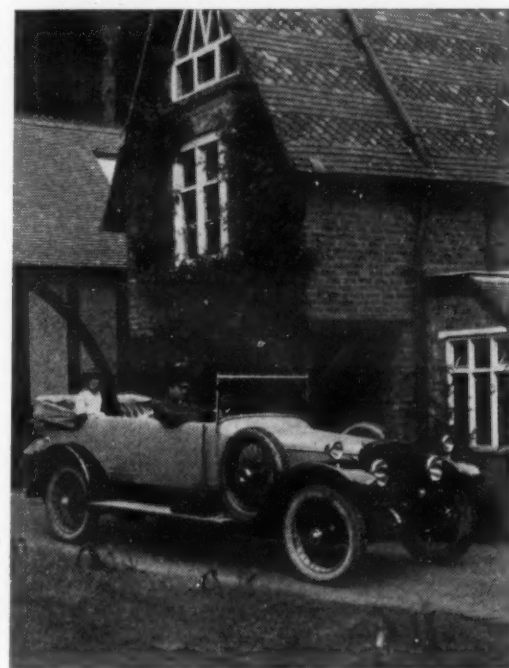
Threats of rain hung over Saturday night's audience at the Stadium, but the program was carried out successfully. Conductor Hadley was represented as composer by two graceful and charmingly scored little works, "Pierrot" and "Pierret," which, if memory serves, were heard at the Stadium last year. Meyerbeer began the evening with the Coronation March from "Prophète." This was followed by Mozart's "Marriage of Figaro" Overture and two Wagner excerpts, the scene from the last act or Tristan und Isolde, which has been called "Tristan's Vision," and "Forest Murmurs" from "Siegfried." Victor Herbert's "Irish Rhapsody," Thomas' "Mignon" Overture, the Bizet "Carmen" Suite and Berlioz's "Rakoczy" March completed the program.

The appearance of Inez Barbour as soloist and the playing of Joseph Breil's "Egyptian" Sketches were events of Sun-

day evening's concert. Charm of voice and personality were brought to her numbers by Miss Barbour (in private life Mrs. Henry Hadley), and she was very warmly applauded. She sang "Dich Teure Halle," from Wagner's "Tannhäuser," and an "Ave Maria" from Bruch's "Das Feuerkreuz." The orchestra played the March from "Tannhäuser," Berlioz's "Roman Carnival," Tchaikovsky's "Nut-Cracker Suite," and the Largo and Finale from Dvorak's "New World" Symphony.

Mr. Breil's "Sketches" exerted an immediate popular appeal probably exceeding that of any of the other American novelties of the Stadium series to date. This was partly due to the tunefulness of the four component numbers, which he has given the following titles: "The Muezzin," "The Chawazee," "The Hour" and "The Sheik." The music is light and to an extent atmospheric, but lacks distinction both as to material and the handling of it. B. B.

## Frieda Hempel Visits Home of Jenny Lind After London Recital



Frieda Hempel at the Home of Jenny Lind at Wynd's Point, Malvern Wells, England

During her recent visit to England, Frieda Hempel took the opportunity of visiting the home of Jenny Lind, at Wynd's Point, Malvern Wells. The Swedish Nightingale took up residence in this beautiful house after her sensational appearances in America, and lived there until her death in 1887.

It was with considerably more interest than the average musical pilgrim that Mme. Hempel journeyed to the spots associated with the later life of Jenny Lind, since during the past season she devoted herself mainly to "Jenny Lind" concerts, and in costume of the past she has sung numbers made famous by the great celebrity of yesterday in many American cities. Mme. Hempel visited Wynd's Point the day after her successful recital in London on June 11.

## Kansas College Forms Sorority Chapter

MANHATTAN, KAN., July 15.—The musical department of the Kansas State Agricultural College has announced the granting of a chapter by the Mu Phi Epsilon. This chapter is the thirty-third in the United States and the second in Kansas. Its nucleus is the MacDowell Club, a local honorary sorority of the students and faculty of the music department. Mildred Thornburg is president and Ruth Pasley secretary of the present organization.

RAY YARNELL.

## Niagara Falls Sees "Masque of Pandora"

NIAGARA FALLS, N. Y., July 15.—"The Masque of Pandora," a musical and dramatic interpretation of the Longfellow poem, was presented July 10, 11 and 12 by local forces for the benefit of the Y. W. C. A. annual budget fund. The cast included 350 young people and the work was most effectively staged on the De Veaux College campus. Margaret T. Barnum, soprano, was Pandora; Chester E. Campbell, Jr., baritone, Epimetheus;

E. E. Franchot, Prometheus; W. E. Hosler, Hephaestus, and Edward Wicker, baritone, Hermes. Marie Rose Imlay, contralto, appeared as soloist. A group of Elgar songs were sung by a men's chorus under the direction of F. Austin Lidbury. Members of the Niagara Falls Civic Orchestra, under the leadership of Max Teller, assisted. Three large audiences greeted the players. "Pandora" was Niagara's first open air production of this character.

FRANCIS D. BOWMAN.

## WHITMER ORGANIZING A MUSICAL OBERAMMERGAU

Pittsburgh Composer Arrives at La Grange, N. Y., Where His "Spiritual Music Dramas" Will Be Given

POUGHKEEPSIE, N. Y., July 15.—Mr. and Mrs. T. Carl Whitmer have arrived at La Grange, where they will open their summer school of music and open-air theater where "spiritual music drama" will be produced.

Mr. Whitmer is a Pittsburgh organist and a well-known composer, while Mrs. Helen C. Whitmer as well is known as an artist. Mr. Whitmer is also the author of several books.

The interest of musicians all over the United States has been aroused by the announcement that Mr. Whitmer will form a musical Oberammergau at La Grange. The Spiritual Music Drama Association has been organized and will aid Mr. Whitmer to carry on the work. The committee will deal with the practical side of the productions. A general chairman will be assisted by an executive committee of ten, to which will be added department heads for publicity, transportation, architecture, grounds and stagings, with an advisory board assisted in turn by a group of 500 interested laymen from all parts of the country.

Six "spiritual music dramas," written by Mr. Whitmer, will be produced in the near future, one of which, "Mary Magdalene," is a ballet which was given as an orchestral suite by the Philadelphia Orchestra under Stokowski, and which will be played in Paris on Oct. 30, under the baton of Francis Casadesus.

The six dramas to be given will include "The Creation," "The Covenant," "The Nativity," "The Temptation," "Mary Magdalene" and "The Passion." All of them embody solo numbers, choruses of men's women's and mixed voices, ballets and solo dances.

ELIZABETH EVELYN MOORE.

## DEMANDS REAL PEDAGOGY

Mrs. Henniger Advocates Training of Teachers in Scientific Methods

ST. LOUIS, Mo., July 15.—The necessity for a teacher being able to impart what he knows and feels according to correct psychological principles was emphasized by Lydia H. Henniger in a paper recently read to the Missouri State Music Teachers' Association. Mrs. Henniger drew a distinction between the material for teaching and pedagogy, or systems of teaching, the latter being scientific methods for presenting the former, i. e., for teaching the fundamentals of harmony, theory, rhythm, sight-singing, etc., through the eye, ear and touch.

Mrs. Henniger also pointed out that, since a public school board would not permit a high school graduate to teach without a two-year course in pedagogy, no musician ought to be allowed to teach without such training in scientific principles of teaching. Training for teaching required as much time and labor as training for the concert platform.

## New Instructor Plans Musical Activities in Charles City High School

CHARLES CITY, IOWA, July 17.—L. T. Weatherwax, municipal music director of this city, has been appointed instructor of music in the High School. He will discharge these duties in addition to his other music activities. Plans are being made for a High School orchestra which he will direct and instruct, and also for Girls' and Boys' Glee Clubs.

BELLE CALDWELL.

Louis Robert, Dutch organist, has been engaged for a concert in Grace Hall, Williamstown, Mass., on the evening of Aug. 13. He will play works by French, Dutch and German composers.



## Conductorless Orchestras in Moscow, Says Visiting Modernist Composer

Alexei Archangelsky, Musical Adviser of Chauve-Souris Theater, Describes Synthesis of Noises and Tones as Ideal of Impressionism—Many Hardships for the Musician Mark Russia's Convalescence from Revolution—Opera in Feeble State in Slav Capital

BRINGING a musical message from post-revolutionary Moscow, Alexei Archangelsky, composer, recently arrived in New York to rejoin Nikita Balieff, director of the Chauve-Souris Theater, in the capacity of musical adviser. Erroneous advance reports had heralded a visit of the venerable Alexander Archangelsky, famous composer of church music, but his more youthful namesake hastened to disclaim ecclesiastical leanings and blood relationship. He is a modernist of the impressionistic school; a composer of "radical" symphonic music, and an exponent of the artistic use of what he terms "noises" in combination with tones to produce musical impressions.

"If I choose to 'break glasses,' as it were, in my orchestral compositions, why is the device not artistically sound?" he said, speaking through the offices of an interpreter. "I have been successful in the use of this plan hitherto. There should be no limit to the range of means, if they attain the desired ends. My goal is a synthetic art—a combination of light and sound."

The composer protests against being catalogued as a Scriabine disciple, however, for he explains that musically their

ideals vary widely. Whereas Scriabine's harmony is based on the use of overtones within strict limits, the visiting composer asserts that he seeks not to be limited by any scale. His master is, rather, Debussy, and he is an avowed impressionist.

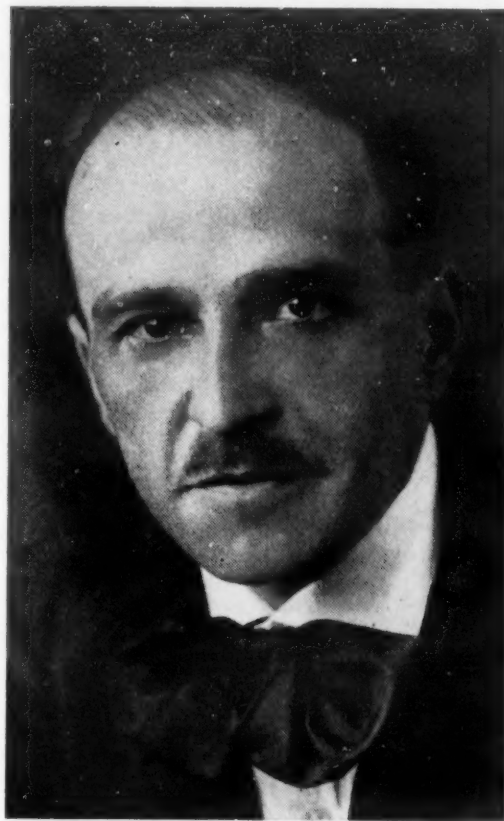
### A Faculty Bomb-Shell

A tendency toward the use of a "radical" idiom caused him to offend his teachers during his conservatory days. Mr. Archangelsky recalls good humoredly that a faculty bomb-shell rewarded the exclusive presentation of his "advanced" compositions at two concerts which he gave during his last year as a student of the famous Moscow Philharmonic Society. The outcome of his concerts was a eulogy by Souvorovsky, a lecturer on music, who assigned Archangelsky, a place as member of an unorthodox trinity which included Scriabine and Rebikoff. His stipend was discontinued by the Society, and he was forced to leave the school.

Like the young Moussorgsky, he was obliged to fulfil a subsequent service in the army, but was later released through the influence of friends. He then joined the well-known Korsh Theater in Moscow, where he remained seven years as musical director, maintaining his private studio at the same time. Eleven years ago he became associated with the Chauve-Souris, or "Bat" Theater.

### Dispensing with the Conductor

"The latest novelty in Moscow is the orchestral concert without a conductor," says the visiting composer, in describing musical conditions in his native land. "This does not arise because of lack of leaders, as one might suppose, but rather because of the very competition. There is a great deal of music given,—in fact there are so many concerts that a novelty was invented to gain a hearing. The ensemble of sixty or more players follows the lead of the concertmaster. About fifteen rehearsals are necessary to gain co-ordination. I have



Alexei Archangelsky, Russian Composer,  
Now Visiting the United States

heard the Sixth Symphony of Beethoven performed in this way.

"The favorite composers with the great mass of the public in Moscow are Beethoven and Tchaikovsky, with Debussy and Ravel among the moderns. Virtually nothing of permanent value by the younger Russians is performed. Living conditions have been too hard to promote creative labor. Why, a single sheet of score paper costs a million roubles! Prices are so high, that the artists are compelled to fulfill many engagements in one day. Concerts are given in absolutely unheated halls, so that the voices become very hoarse and instruments are also affected.

"Because of the necessity for earning money, the custom has arisen of giving plays and operettas without rehearsal. Such a performance is called a 'Hal-toura,' which means literally a 'bad-

performance.'" Mr. Archangelsky, unaware of the value of his contribution to the American reviewer's vocabulary, continued: "The patronage of theaters consequently suffers. I recently received a letter saying that even when Monchhoff, who was formerly considered Moscow's most popular operetta singer, is a member of a cast, the attendance is limited. Moscow has two principal operetta theaters.

### State of Russian Opera

"Things operatic are at a low ebb. The former Imperial Opera, now known as the State Theater, is at present under the control of the least excellent artists of the city. Conditions are rather hopeless. The other operatic establishment is the Theater of Music Drama. Here attempts have been made to bring forward novelties, but owing to lack of State support, not very successfully. Last year D'Albert's 'Tiefland' was attempted. At the dress rehearsal some of the musicians failed to report, so that a passage scored for three clarinets and an oboe was represented by only one clarinet. The missing musicians were later discovered engaged in speculation." This diversion was not the philosophic, but the hazardous, variety, the visitor explained, and is quite popular in Russia.

Of his work as composer Mr. Archangelsky spoke only after persuasion. His works include a popular suite of symphonic incidental music to Poushkin's "Pique-Dame," upon which Tchaikovsky's opera is based; two operas, "Count Noulin" and "The Treasurer's Wife," founded, respectively, on tales by Poushkin and Lermontoff; a Symphony on Russian Themes, and a symphonic poem, "Pictures of Old Petrograd." In addition to choral works and arrangements he has done a Romance for the double-bass, illustrative of a subject from Chekhov.

He sometimes produces simpler works, such as the popular tune, "Katinka," presented most successfully in the Chauve-Souris productions. The immediate purpose of Mr. Archangelsky's American visit is to supply new material for future programs of that theater. He is at present at work on a Persian number, in which authentic primitive harmonic schemes will find a place.

R. M. KNERR.

October 2, 1922—THIRTY TWO WEEKS—June 2, 1923

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## Urges Musicianship for Dancers as Means of Popularizing the Dance

**Virginie Mauret Declares Musical Education Necessary If Performer Would Interest Concert-Going Public—Deplores Habit of Mutilating Scores and Distorting Rhythms—All Dancing Should Be "Interpretative," She Says—Music's Debt to the Dance—An Exponent of the Classics**

TO convert the concert-goer into a devotee of the dance is the mission which Virginie Mauret, the American dancer, has set out to accomplish. She declares that the time has come when dancing should cease to be considered only an adjunct of the theater, where its theatrical aspect overshadows the importance of the music, but that it should assume its rightful place as a medium for the interpretation of the works of the masters. It is her conviction that the responsibility in this endeavor lies with the dancer, who should approach her art from the standpoint of a musician. There is no reason, she says, why the dance should not attract the concert-going public if the dancer does her part in giving a faithful presentation of the music, making the performance appeal to the eye as well as to the ear.

"Music should no longer be harnessed

to the dance," declares Miss Mauret. "Not long ago I read a statement of a musician to the effect that dancers should not touch the classics. While I do not agree with him, I can see reason for such an assertion when so few dancers are educated musically. A dancer cannot expect the serious-minded musician to take his art seriously unless he can approach his work from a musical standpoint. He cannot affront the intelligence of his audience by mutilating the scores, or changing tempi to suit the vagaries of his taste. No one who is familiar with the classics cares to listen to his favorite compositions when they are distorted almost beyond recognition."

When one understands that Miss Mauret has literally been brought up on music and that she has attained a high degree of proficiency in both piano and violin, it is not difficult to understand her point of view in regard to music and the dance. She declares that her only reason for becoming a dancer rather than a musician is because she feels that she is able to express the meaning of the music more fully in the dance. She is unhampered by any mechanical device, she says.

Yet the term "interpretative dancing" is one at which Miss Mauret shies, because of the common notion that it applies specifically to bare-foot dancing. She believes that dancing should embrace all schools in order to be termed "interpretative." All of her training has been in the modern Russian Ballet school, and most of her study has been under Michel Fokine. Simply to "have a feeling for music" is not enough to



Virginie Mauret, American Dancer

become an interpreter, she declares. Granting a developed technique, she declares that a dancer's musical training must be as thorough as that of a pianist or a violinist, and she believes that his

quality of art should be judged only on the basis of musicianship.

"The fact that most of the great composers wrote music in dance forms shows the high purpose of the dance when it is approached from its musical side," Miss Mauret points out. "Many of the works of Bach, such as the Fifth French Suite in G, which I presented in my New York recital, may be danced in their entirety. They are distinctly dance rhythms and were intended to be danced. And it is through his mastery of rhythm and rhythmical effects that the dancer touches a responsive chord in the audience. With his hands he may suggest a song, the accompaniment with his feet; or he may portray the song with his body and vary the accompaniment with both hands and feet. But whatever he does, he must be a faithful interpreter of the music, for that is the only way he can command the respect of the type of audience he aspires to attract."

While Miss Mauret is not exactly a pioneer in the giving of dance programs on the concert stage, she stands among the few to-day as an exponent of the dance in the interpretation of the classics. During the past two years she has made many appearances at various educational institutions throughout the country and finds that the general appreciation of the dance is on the increase. In addition to her interest in arranging dances to classical music, she has made a study of the folk-dances of many countries and finds that they make a strong appeal to the average audience.

H. C.

### AUTHENTIC JEWISH MUSIC WITH "THE BOOK OF JOB"

Score for Stuart Walker Production Arranged from Exotic Songs and Hymns of the Synagogue

Stuart Walker's Production of "The Book of Job" is to be given with music arranged by Elliot Schenck from Hebrew melodies. Forbidden to make "graven images" and to decorate their places of worship, the Jews turned to music for the expression of their religious emotions; and Mr. Schenck found several hundred exotic melodies dating centuries back.

Pauer's volume on traditional melodies establishes the important part which music played in the synagogue. It is supported by numerous allusions in the Book of Chronicles, the Apocrypha, and the later psalms, and from the description in the Talmud of the elaborate musical organization in the Temple during its last years. The music of the ancient Hebrews even attracted the attention of other peoples.

One of the most beautiful melodies, "Hosh'ah Na," is associated with the Feast of the Tabernacle, accompanying the waving of the palm branch during the chanting of the 118th Psalm. Mr. Schenck has used this as his main theme.

The second theme used in the present production, a melody in C Minor, is the latter part of the "Hymn of Weeping," "All Ellah," a lament over the capture of Jerusalem and the destruction of the temple.

The tour of the production is under Concert Management Arthur Judson.

John Powell Talks on American Music in Chautauqua, N. Y.

CHAUTAUQUA, N. Y., July 15.—John Powell, pianist and composer, in conjunction with the Duo-Art, gave a lecture-recital on "Americanism in Music" in the Amphitheater on the afternoon of June 29. Mr. Powell's lecture was of unusual interest and pointed out the characteristics of American music and the influences which have been brought to bear upon its development. Of especial interest were three of his own compositions. "Flegie Nègre," Poème Eroïque and "The Banjo Picker." Several numbers were played by Mr. Powell in person. Duo-Art records of composi-

tions by Skilton, MacDowell, Cadman, Gottschalk, Dvorak, Grainger, Carpenter, Griffes and David Guion, played by Harold Henry, Victor Wittgenstein, Arthur Friedheim, Marie Dvorak, Rudolph Ganz and Lester Donahue, were presented. The assisting artist was Caryl Bense, soprano.

Leman Pupil Given Philadelphia Hearing

PHILADELPHIA, July 17.—John Richardson, violinist and pupil of J. W. F. Leman, had a significant success as soloist at the Stanley Theater during the week of July 3, and was immediately given a return engagement. Mr. Richardson was presented with the famous Guarnerius violin from the Judge Clapton Collection last season. This is the same instrument that was loaned to Jaroslav Kocian on his first American tour a number of years ago. Mr. Leman is teaching this summer in New York, Philadelphia and Atlantic City, where he was formerly leader of the orchestra on the Steel Pier.

Carmela Ponselle Goes Under Management of Maurice Frank

Carmela Ponselle, mezzo-soprano and sister of Rosa Ponselle, soprano of the Metropolitan Opera, will appear under the management of Maurice Frank next season, and will begin an extensive tour in October. Mr. Frank, who believes that the Bronx is a fertile field for the propagation of good music, will undertake the presentation of Verdi's "Aida" in the 258th Field Artillery Armory, Kingsbridge Road and Jerome Avenue, on the evening of next Armistice Day, Nov. 11. It is proposed to give the opera on pageant lines with a full operatic cast and the Metropolitan Opera House Orchestra. Because of the fact that the armory hall has a capacity of 15,000 persons, popular prices will prevail. Jane Karp will be associated with Mr. Frank in this enterprise.

New Orleans Philharmonic Subscribers' Quota Almost Complete

NEW ORLEANS, LA., July 15.—The quota of subscribers to the season of the local Philharmonic Society has been almost made up. Recent musical programs have included an excellent recital given by C. Bertram Bailey on July 6, and weekly band concerts in the parks. HELEN PITKIN SCHERTZ.

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Speaking in a somewhat serious mood, the *Music News* had this to say about Mr. Carpenter's score following its first orchestral production in Chicago:

"That jazz can be used legitimately many people have long thought a possibility (and an inevitability), and so, when we heard the familiar whine and the merry laugh of the definitely jazz items and motifs in this piece we were immensely pleased (if at first stunned), and the more and more so as we discovered that this had been done logically, pleasingly and (always) with a musical result."

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## University Accords

Honor to Youthful  
Cleveland Contralto

Photo by Standford Studios

Marie Simmelink, Contralto

CLEVELAND, July 15.—Marie Simmelink, although graduated only last month from the College for Women, Western Reserve University, already is recognized in Cleveland as a contralto of attainments. Her singing has been an interesting feature of practically every college function for the past two years, culminating in a production of "Pinafore" given recently by the combined glee clubs of the university at Masonic Hall. At the University commencement, Miss Simmelink was chosen as soloist, rather an innovation in the program of university commencements, but one that attempted to give informal recognition to musical ability where no formal academic honor was possible.

Miss Simmelink is the solo contralto of the choir at the First Baptist Church. This choir, which has been presenting some unusual musical programs, is the product of the gratuitous collaboration of Mr. and Mrs. C. B. Ellinwood. Long since retired from professional teaching, Mr. and Mrs. Ellinwood have nevertheless taken Miss Simmelink as a pupil and are giving her the advantages of their ripened experience. G. G. I.

## PEABODY SESSION BEGUN

Eleventh Summer School Sets Record for  
Baltimore Conservatory

BALTIMORE, MD., July 15.—The enrollment of students at the eleventh session of the summer school of the Peabody Conservatory of Music surpasses those of former years. The session began auspiciously and students from California, Florida, Texas and other distant states are availing themselves of the intensive training that is offered under the guidance of a faculty including Max Landow, Frank Bibb, Joan C. van Hulsteyn, Dr. G. Herbert Knight, Baron Berthold, John Denues, Virginia Blackhead and Mabel Thomas. Among the features of musical interest for the summer students are the recitals given by faculty members. Max Landow began the series successfully on July 7.

A series of Army band concerts given in honor of Maj. Gen. Bailey, given on Wednesday afternoons in June and July by the Twelfth Infantry Band, James E. Simmons, leader, continues to attract a large public. F. C. B.

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## LIMA TRIO ANNOUNCES REORGANIZATION MOVE

Violinist, 'Cellist and Pianist to Form  
New Group—Two Teachers Will  
Open Classes

LIMA, OHIO, July 17.—The Lima Trio, which included Katherine Gramm Shrider, harpist; Barnardine Taubken Dimond, 'cellist, and Mrs. Gale C. Dunifon, violinist, is to be reorganized. Mrs. Shrider and Mrs. Dunifon are now playing together, and the trio will include Josephine Sherwood Mehaffey, violinist; Mrs. Dimond, 'cellist, and a pianist.

Gwendolin Lowry and Aileen Scott, pupils of Leon Sametini at the Chicago Musical College, are to open classes here.

Miss Lowry, who gained the foundation of her violin instruction at Bluffton College, followed by a term at Washington Conservatory, in which institution she taught for two terms, has just finished at the Chicago institution. She studied also with Gail Watson, an Auer pupil, now in Canton, as did Miss Scott, who brought with her a senior diploma. Miss Scott has also studied with Miss Watson, now Mrs. Cable. Miss Lowry has taken a studio with Mr. and Mrs. Adams at the Porter music store. Miss Scott will teach at her Elmwood Place home.

Chautauqua programs have attracted Lima audiences during the week. The musical features drew the largest crowds. H. EUGENE HALL.

## In Boston Studios

Boston, July 15.

A majority of teachers of voice and piano will continue their sessions during the present month and will enjoy their recreation during August and the greater part of September. The larger schools are closed and their directors are enjoying vacations. Felix Fox and Harrison Potter, of the Fox School of Pianoforte Playing, are traveling in Europe. The New England Conservatory is conducting summer sessions.

Stephen Townsend, teacher of voice, will close his studio on Aug. 1 and will resume work in mid-September.

Frederick W. Wodell, teacher of the art of singing, is at present a member of the Commonwealth Art Colony, Boothbay Harbor, Me. He will be there until Aug. 2 and will spend the balance of his vacation at Oak Bluffs, Martha's Vineyard, Mass. Mr. Wodell has been appointed conductor of the Spartanburg, S. C., Music Festival and also professor of voice at Converse College, of that city. In Boston he has been leader of the People's Philharmonic Choir and the Wodell Choral Club. W. J. PARKER.

BOSTON.—Wendell H. Luce, artist and concert manager, has joined the artists colony at Provincetown, Mass. Before leaving the city he reported the booking of several important engagements for the season of 1922-23.

BOSTON.—Carmine Fabrizio, concert violinist and teacher, has concluded his season's activities and is spending the summer at the artists' colony in Provincetown, Mass.

George Murphy to Be Supervisor in  
Salem, Mass.

BOSTON, July 15.—George Murphy, organist of the Church of the Immaculate Conception, this city, and a resident of Cambridge, Mass., has accepted the position of supervisor of music in the public schools of Salem, Mass. He will commence his duties early in September.

Mme. Brocks-Oetteking Teaching in  
Rosendale, N. Y.

Hanna Brocks-Oetteking, soprano and teacher of singing, is spending the summer in Rosendale, N. Y., where she has opened a studio for the convenience of students from Kingston, N. Y., and other nearby cities. She is preparing her programs for next season, and will re-open her New York studio in the fall.

Samuel Gardner Gives Recital in Char-  
lottesville, Va.

CHARLOTTESVILLE, VA., July 15.—Samuel Gardner, violinist, was heard in recital by more than 2000 persons on the evening of July 7. It was the largest audience of the season and the violinist was cordially received. Besides his own compositions, Prelude in C, and "From the Cane-brake," which were received with marked favor, Mr. Gardner played Goldmark's Suite in E and groups of shorter compositions.

Cleveland Institute of Music Awards  
Scholarships

CLEVELAND, July 17.—Five scholarships have been awarded for the summer term of the Cleveland Institute of Music. One in theory, given by Ernest Bloch,

was won by Carl Buckman, of Cleveland, and three partial scholarships by Wesley Wellington Sloane, New Haven; J. Earle Newton, of the Toronto Conservatory, and Theodore Poister, of Galion. Sybil Adams, of Lorain, won the piano scholarship, awarded by Beryl Rubinstein, head of the piano department, and her brother Eugene the violin scholarship given by André de Ribapierre. Bodiene Smith, of New York City, was given the Giulio Silva voice department award. In the summer enrollment are many students from Cleveland a number of other cities, including Columbus, Buffalo, Ashville, Robinson, Ill., Akron, Oberlin, New Brunswick, Canton, Madison and Alliance. G. G. IZANT.

## ERIE SCHOOL GRADUATION

Scenes from "Trovatore" Feature of  
Commencement Exercises

ERIE, PA., July 15.—The graduating exercises of the Erie Conservatory of Music, consisting of the presentation of diplomas and a program under the direction of Principal Peter LeSueur, provided unmistakable evidence of the school's increasingly successful existence. A special feature of the program

was the performance of Scenes I and II from the last act of "Il Trovatore," staged and directed by Charles LeSueur. The cast was as follows: *Leonora*, Mrs. E. D. DeGraw; *Azucena*, Mrs. Theo Woods; *Manrico*, Jacob A. Young; *Count Di Luna*, Ludwig G. Meyer; *Ruiz*, Norman T. Sobel.

The Very Rev. Francis B. Blodgett presented diplomas to the following graduates: Lillian Ault, Marion Carlson and Ada L. Jenks, graduates in piano and supplementary subjects, and Theodore Stahl, graduate in organ and supplementary subjects.

A summer course in all branches will be in operation during July and August. The fall term opens Sept. 1.

Several private studios ended the year's work with the presentation of pupils in recital. Their teachers included Catherine Winter, Carrie Jones Schaal, Tekla Baur Abbott, Lois Berst and Mrs. F. B. Hosbach. E. M.

Elizabeth Gutman to Tour with Russian  
Orchestra

Elizabeth Gutman, soprano, has been engaged to tour as soloist with the Russian Balalaika Orchestra under the direction of Sunia Samuels, during the months of January and February next season. The programs will include songs by Russian composers or songs in Yiddish. The tour is being arranged by the Buffalo branch of Management Ernest Briggs, Inc., in co-operation with the Samuels Musical Bureau of New York. Mme. Gutman, formerly under the concert direction of S. Hurok, will sing under the management of Ernest Briggs, Inc., next season.

Manfred Malkin, pianist, gave a concert in Rye, N. Y., on the evening of June 29. Mr. Malkin played a group each of Debussy and Chopin, including the latter's Nocturne in D Flat and his Polonaise in A Flat.

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**NEW YORK, JULY 22, 1922**

## PROGRAM INNOVATIONS

PROGRAMS are in the making. The vacation months, which clear away the debris of the last season, serve also to formulate for the artist much of what is to be undertaken in the new year. Hazy and indefinite ideas are crystallized as the mind wins free of the immediate concerns which beset the recitalist from October to May and which confine him largely to plans that in some measure have been worked out in advance.

Who will be the program innovator of the new season, to bring a fresh breeze into the heavy atmosphere of the concert halls? Last winter it was Chaliapine, with his unusual procedure of announcing numbers from the platform and selecting them according to the impulse of the moment. Will others follow his lead, or will the impromptu program remain peculiarly the province of the great Russian? Costume recitals, some of them carried to the point of operatic scenes or vaudeville performances, will continue to tempt those who seek to be individual and "different" in their song programs. Will a pianist or violinist surprise his audience and get himself talked about by a similar attempt to identify himself pictorially with the period or locale of the music he plays? And what would the public think of the Flonzaleys in the "small clothes" of Mozart's time?

Program building has long been considered an art scarcely second to that of performance. Intellectual, literary, and musical desiderata, as well as details of contrast and balance, are largely eliminated by Chaliapine's method, which sweeps aside the nicely adjusted and meticulous considerations of traditional program selection, and substitutes a governing dictum of emotion and mood. That even

in the case of Chaliapine the results will not always be of the happiest is to be expected. In at least one of his New York recitals last season the celebrated bass not only failed to achieve the contrast that is necessary to avoid monotony, but by presenting, one after another, a series of story-telling Russian songs in which the chief interest was in the texts and the artist's manner of making his words felt, he selected numbers of no very pronounced musical value. A lesser personality and a lesser artist could scarcely have hoped for success in a program devoted so entirely to the narrative, with so little that was lyrical.

It has been said that "great artists do not break, they make traditions." Perhaps this is true of Chaliapine. Will the new season bring others to accentuate the distinction between breaking and making, and thus play a part in the exchange of new traditions for old?

## GETTING LOCAL FORCES IN STEP

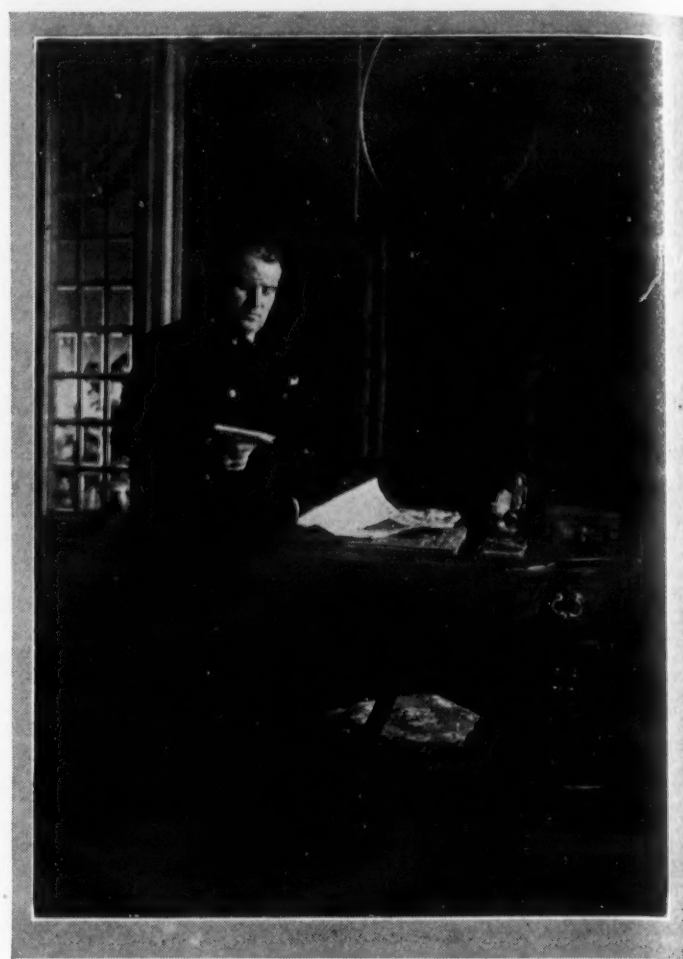
CO-OPERATION, between the local musical managers and the music clubs of the country, such as apparently is contemplated by the action of the managers at the recent convention of the National Concert Managers' Association at St. Louis in enrolling Mrs. John B. Lyons, the president of the National Federation of Music Clubs as a member of their association, should serve to put in step forces that can do much to aid the forward march of music in many cities. The minimum of friction in the presentation of artists is only one of the ends sought. By a considerable measure of inter-reliance, one upon the other, manager and music club can fill a more useful, and in the end more profitable, place in the community they serve.

That time has long since passed when the local manager could be regarded as a hobbyist or adventurer, a dilettante speculator or gambler in artists, to be distinguished from other more or less well-informed persons in any community chiefly by willingness to run a risk. The outsider has only to come in contact with these men and women at one of the conventions of the managers to realize that they are business specialists who know their market. Supplementing the experience of each is the experience of all, and the information that is pooled, so to speak, in the organization of which they are members. Music club boards and committees, however capable they may be, are ordinarily not in possession of much of this professional and sometimes highly confidential information, and the changing character of their membership and administration naturally makes for limited experience. If a true state of co-operation can be established, the local manager's information will be accessible to club workers and the benefits of his experience can be gained in consultations with him over plans for the presentation of artists.

The manager, on the other hand, is the first to suffer if concerts go awry. This applies to events sponsored by others as well as by himself. A city either supports musical events or it does not. Above all, it must have confidence in the character of the artist courses it is asked to maintain. A poorly managed concert put on by a music club or other local agency may set back the entire musical activity of a community. To present an artist prematurely, or under conditions that will fail to awaken public interest, may subsequently make it difficult ever to present that artist in that city with success. There are many such considerations to convince the manager that if his advice can aid the music club, he is helping himself by giving it freely and frankly.

SINCE General Manager Gatti-Casazza became committed to his policy of depending on an ensemble of conductors who "will stay put" and avoid those virtuosi of the bâton who, he believes, have a way of topsyturving an organization, Chicago has supplied most of the fireworks that have come out of the operatic orchestra pit. Whether the appointment of Richard Hageman as chief of French opera in the new Chicago régime, with Giorgio Polacco retaining his place as the first maestro, will mean a quieter or a livelier span can be left to the gossips and the future. Certainly there are large opportunities in view for the new appointee, and to these he brings the experience gained in his native Holland, and later at the Metropolitan and at Ravinia. As Mr. Hageman is to continue with the Chicago Musical College, he will have a somewhat unique position among brethren of the stick. Operatic conductors who have concerned themselves with musical education in America have been conspicuously few.

## Personalities



Alfred Piccaver, Soon to Return to America, May Sing in Opera as Well as Concert

Although nothing corroboratory has come from General Manager Giulio Gatti-Casazza or his assistants, reports from Europe indicate that Alfred Piccaver, the American tenor who has been a favorite at the Vienna opera for a number of years, may sing at the Metropolitan in the coming season or the one following. Heretofore it has been understood that Mr. Piccaver was coming to America in the fall for a series of concerts. The Hamburg *Nachrichten* lists him with Marie Jeritz, Michael Bohnen, Barbara Kemp, Sigrid Olegin, Elizabeth Rethberg, Delia Reinhardt, Kurt Taucher and Gustav Schutzendorf as well-known artists of the German operatic stage engaged for the Metropolitan. The photograph reproduced above shows the American tenor in his dwelling in Vienna, the city where he achieved his fame.

Gordon—Among operatic recruits to the ranks of screen players appears the name of Jeanne Gordon, contralto of the Metropolitan. Her first picture, it is reported, will be one of a historical character.

Wolf—When one of the feminine members of a party in a motor launch was swept overboard in a violent storm off Inspiration Point, in North River, New York, a man was seen to leap overboard and to keep the woman afloat until both could be pulled back into the launch. The man was James Wolf, operatic bass, last season with the Chicago Opera Association.

Kosloff—Jazz is doomed, says Theodore Kosloff, Russian dancer. "America is rapidly approaching a 'morning after' disgust for her spree of sensual dancing," he avers, "and this period of dance ugliness will be followed by a revulsion of feeling which must open the way for a new and beautiful form of dance, as distinctly national as the dances of Russia, France, Spain and Italy."

Ringling—Nothing daunted by an accident in a football game which caused him to be bedridden for four years and nearly ended his plans for a musical career, Robert Ringling, baritone, who is to make a concert tour in the new season, is a lover of sports. Golf, handball and boats interest him most. Speed-boats are his special delight. His home is filled with the trophies he has won in various contests.

Hempel—The day after her concert in Albert Hall, London, Frieda Hempel went to Malvern to visit the grave of Jenny Lind and laid a wreath on it in remembrance of the beloved singer. The "Swedish Nightingale" sleeps in a quaint little cemetery of the Priory Church, among the beautiful hills of Gloucestershire. Wynd's Point, the country estate she purchased after her retirement from public life, and where she died Nov. 2, 1887, is four miles away.

Boerresen—"Kadavra," the opera written about the life of the Esquimaux by Hakon Boerresen, the Danish composer, was given at the Copenhagen Opera for King Victor Emanuel and Queen Helena of Italy on their visit to the Danish Capital. The visiting royalty sent for Boerresen, complimented him and bestowed on him the Order of Commander of the Crown of Italy. Afterward, Boerresen had supper with the royal party in the Green Room of the Opera.

Dupré—The return visit which Marcel Dupré, the celebrated French organist, will make to America next season has prompted a number of inquiries as to whether he will repeat in this country the feat which he performed in Paris of playing from memory all of Bach's known compositions for organ, at a series of ten recitals. The prodigious task was undertaken by Dupré as a labor of love, the concerts being given in the Paris Conservatory.



# Point and Counterpoint

By Cantus Firmus, Jr.

## Penguins and Appreciation

AN engaging anecdote from the Antarctic relates that an explorer unsheathed his portable phonograph for amusement one stilly night, and was speedily rewarded by the gathering of a grave audience of penguins. While the piquant jazz records revolved these creatures swayed in time to the blare of distorted harmonies. And when it was over—we can hardly credit this statement—the birds bowed in gratitude and withdrew.

All this may have some bearing on the descent of man. Maybe it is only some choice material to add to the existing body of Penguiniana, or for that historian of gentle irony, the venerable Anatole France. The birds, even in their limited stage of development, had apparently learned to discriminate between music that is "classical"—and by implication uninteresting;—and Real Music. With the passing of a few more aeons—who knows?—we may have Penguin Symphonic organizations with programs restricted to the Marche Slave, the Valkyries' Ride and the "Peer Gynt" Suite!

\* \* \*

## From Our Well-Wishers

A LIBRARIAN was recently requested to produce a copy of "Andante in Furnace," according to one of Pizzicato's missive in our morning mail. This apparently heated, if moderately paced, musical passage was deciphered as a request for the "Divine Comedy."

\* \* \*

THE alleged temptations of the radio concert were never so well illustrated as in the local report of such an affair sent us by a Briarcliff Manor contributor. The artist on this occasion employed "the big and little resonating cavities and with the pungency of resonance mixed the warm upholstery of a well-studied and brilliantly acquired vocal method." We have never been so fortunate as to detect resonance through use of the nose. Moreover, in the cast of upholstery.

\* \* \*

THEN there was a Typographical Tantrum indulged by a Delaware compositor who reported the performance at a concert, as a clarinet solo, of Weber's "Irritation to the Waltz."

\* \* \*

## Turn About

WE think, perhaps George C. Turner omitted reference to the Mahlstick-and-Palette Critic in his essay on that incorrigible genus in this department two weeks ago. One of these birds, it seems, must be credited with this rhapsodic notice, culled from a local newspaper which shall remain nameless.

"Her singing, opulent and colorful, with never a suggestion of the nervous type, was a brilliant piece of verbal tone-painting with a nuance that brought to mind the richness of tone of the Giorgione, without its daubing tendencies, and of Rubens without its fleshiness. But, complete artist as she is, there is a poetry, beauty and mysticism in her tone that the Fleming could never know, and which more closely allies her with the vaporoso manner of Corot, when in his most fascinating moods."

What really happened, we opine, is that the Art Man and the Music Man got mixed on their assignments. The latter's report of the exhibition of oils probably went like this:

"On the west wall a work in three violent movements smote our visual ear. After a brief bit of pizzicato brush-work in mauve overtones in the lower register, the artist has proceeded to a vigorous proclamation of his complex cubical theme in major triads of burnt sienna, which form the dominant tessitura of the opus. Withal we detected a paucity of modulatory skill, and a rather apparent absence of even the semblance of a melodic line. If there was a program, it wholly eluded us. Out of a phantasmagoria of bright-toned dissonances we thought we faintly perceived the remote evocation of the drab tonal gurglings of an emptying bath. However, it might with equal probability have represented the Demise of a Prominent Contralto—for we did detect a bold, angular fillup which squalled mightily like an augmented mahogany bedpost. . . . This work can under no circumstances survive the Era of Flapping."

# Plain Talk

THUS far we of the younger world have not been granted the painful privilege of hearing *les bruiteurs*, those "futurist" musical instruments evolved by the active Italian brain of Louis Russolo. As their name makes plain, *bruiteurs* are noise-makers; not the utilitarian type which adorn our native factories and peanut-wagons, but a deliberately contrived, arbitrary species. In their construction Signor Russolo was assisted by one Ugo Piatti, a gentleman not inappropriately named for such avocation since piatti happens to mean in English, cymbals. Of these noise-makers the inventor has up to now "perfected" no fewer than twenty-nine varieties, and these are divided into ten families which bear such suggestive titles as *Hululeurs*, *Crépiteurs*, *Eclateurs*, *Sibileurs*, *Bourdonneurs*, etc.

WHY should there be *bruiteurs*? Let their author supply the answer. "To excite our sensibilities music has developed in seeking a more complex polyphony and greater variety of timbres and of instrumental color. It strives to obtain successions of the most complicated dissonant chords, and has thus prepared the way for musical noise. The evolution towards noise-sound is only possible to-day. . . . In fact, our ear, far from being satisfied, incessantly demands acoustical sensations still more vast. On the other hand, musical sound is too restricted as to the variety and quality of its timbres. Until now the number of timbres has not been amplified because of a lack of exact knowledge of

the difference which separates sound and noise. We believe it to be enormous and profound. It is minute. . . ." Thus Signor Russolo, with more to similar purpose.

\* \* \*

ALL this has now been set to rights. Harmonics, or overtones, are, it appears, more numerous in noise than in sound. These new instruments, then, have been "constructed in such a way as to give each one the timbre of a noise with the possibility of modifying the pitch of the tone with all the diatonic and chromatic variations." Signor Russolo "firmly" and modestly, declares that his noise-makers in general "are more agreeable to the ear than the sweetest instruments of the orchestra." This is good news. Poor old Beethoven, whom a harsh providence made deaf, had to eke out his meager scores without even the small blessing of a "wind machine." How infinitely thrilling might have been made the storm section of the "Pastoral" with the incorporation of, say, a shining *Hululeur*! Why, the creation of this strident family, which is guaranteed by its inventor to roar like any sucking dove, opens up a bewildering perspective of possibilities.

\* \* \*

ALAS! it is always the weakest link that snaps the chain. In this instance the fault seems to lie with our ear, which—praise Allah!—insists on making a distinction between "sound" and "noise." In fact, a normal human ear seems to prefer "sound." Signor Russolo may insist if he likes that there is no such thing as noise *per se*; that

\*Quoted in a posthumous essay by Natalie Curtis in "The Freeman" for July 5.

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noise is simply a sort of sublimated or intensified sound; or vice versa. Scientifically he may be on granite ground, but all the tomes of the learned cannot torture one concession from the natural and healthy. To the unspoiled ear music means a succession of agreeable sounds, agreeably arranged; of sounds existing within certain well-defined limits. Noise, as it reveals itself to the sensibilities, is nothing more dignified than unpleasant sound.

\* \* \*

IT may be that the day will come when the treasury of fine sound which the symphony orchestra commands will have been so tapped and exploited as to justify enlisting the bizarre timbres yielded by these *bruiteurs*. That day, however, is still distant. Without being a rank reactionary, one may hope that much water will flow under the bridges of the world before instruments like these "*bruiteurs futuristes*"—to play which one turns a crank—will take an established place in the symphony orchestra. Between

such semi-mechanical contraptions and an artist's instrument, such as the violin or the horn, there is a wide gulf which will not easily be spanned.

\* \* \*

A MUSICAL INSTRUMENT is not a noise-producer, a mere means of setting air in vibration. It is the product of patient evolution, the perfected and exquisite medium of expression. The violinist, the horn-player, even the contra-bass player, makes the sound. By some subtle chemistry, it is formed in his own consciousness before mingling with the atmosphere that is its home and body. But the soul of sound is born of the artist. He must "think the tone"—a subconscious process—before it can breathe and be beautiful. Without that touch of the human, sound is ugly, be it loud or soft. Except for rare, isolated effects, where it can take a humble rôle like that of the triangle or tam-tam, it is hard to conceive of the *bruiteur* as an adjunct of any lasting value to the symphony orchestra. PLAINSINGER.

## Contemporary American Musicians

No. 229  
William C. Carl

WILLIAM C. CARL, organist, was born in Bloomfield, N. J., March 2, 1865. He received his general education in the schools and high schools of that town.



William C. Carl

quently he gave more than 150

organ recitals in New York City, and made concert tours in Europe and America, appearing as soloist with nearly all the leading orchestras and world expositions. He visited Alaska and made seven tours extending to the Pacific Coast, giving scores of inaugural recitals. Dr. Carl has been organist and director of music at the First Presbyterian Church of New York for thirty years. He has also served the First Presbyterian Church of Newark as organist. He is editor of many important collections of organ music and has composed songs as well as a Decennial Te Deum. He is director of the Guilman Organ School, founded in 1889 under the presidency of Alexander Guilman. Mr. Carl is also a founder of the American Guild of Organists, and a member of many clubs. He has been decorated by the French government, and holds the honorary degree of Doctor of Music from New York University.



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Edited by *John C. Freund*

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## "Music Typewriter" Records Melodies Improvised on Detachable Keyboard

False-Claviature Is Superimposed on That of Piano—Levers Print Marks Proportionate in Length to Time-Value of Notes—Device May Also Be Used Away from Piano

THE recording of improvisations and compositions produced at the instrument has hitherto been possible only by means of the phonograph. A contrivance similar to the typewriter which, like the player-piano roll, impresses on a revolving roll of paper recordings, is an important solution to this need. The instrument has been invented by Dr. Moritz Stoehr, professor of bacteriology in Mt. St. Vincent College, New York, and forms an integral part of his transposing keyboard, superimposed on the piano claviature without any fastening device.

This keyboard, described in the issue of MUSICAL AMERICA for Feb. 11, can be moved in graduated degrees to the right, so that an individual tonic-key will rest above successively higher tonic-keys of the piano-keyboard. The keys of the upper false-claviature by means of rods depress the piano keys, including the black-keys, in their order, since these rods are equi-distance.

### How Recording Device Works

The device for recording is made up of small levers which print on paper bearing an enlarged replica of the musical staves, marks proportionate in length to the time-value of the notes. Spaces between marks denote the time-value of rests. The scale-lines are spaced according to the number—three or four—of semi-tones included between them. The key-signature is dispensed with, as a central line between the staves represents Middle-C, the upper staff beginning at the following E and the lower



© Keystone View Co., Inc.

Performer Recording Music by Means of Device Invented by Dr. Moritz Stoehr

staff at the A immediately below. Accidentals are calculated by the degree from each line of the paper any note-marking occurs; as the marking-levers are graduated according to position of the key. The time-signature is recorded by hand on the finished record, so that the proportions of the notes may be calculated. A device to cut player-rolls will probably be added to the recording contrivance.

The benefits of this device are enhanced by the fact that it may be used while detached from the piano. Resting upon any article of furniture, the keyboard may be used for improvisation and recording. The roll of paper is revolved by a small motor, the speed of which may be adjusted. The keys of the piano become the keys of the typewriting device indirectly. The two functions of transposition and recording may be carried on at the same time. The instrument should prove of especial value to teachers and conservatories, to the composer and the student.

### ARTISTS IN SEATTLE

Maurice LePlat, Violinist, Introduced in Recital—Frances Ingram Sings

SEATTLE, July 15.—Maurice LePlat, French violinist, who is to head the violin department of the Cornish School, was introduced by the school authori-

ties in recital on July 3, with the assistance of May Van Dyke Hardwick, pianist, and George Kirchner, cellist. Mr. LePlat is from the Paris Conservatoire. He is an excellent violinist and played in a masterly manner.

Frances Ingram, contralto, was soloist under the auspices of the Associated Students of the University of Washington on July 8.

Among the guest teachers of the Cornish School from New York are Sergei Klibansky, who is here for the third successive summer; Annie Louise David, harpist, and Adolph Bolm, dancing master.

The younger pupils of Georgia Silvia Doll, of the Adams School of Music, gave a demonstration of the Dunning system on July 3, when a large class participated in memory drills, rhythm exercises and sight reading.

Harold Hurlbut Sings in Colfax, Wash.

COLFAX, WASH., July 15.—Harold Hurlbut, New York tenor, recently gave a concert before a large audience in the Community Hall and was cordially received. His program of arias and native songs evoked much applause and many encores were demanded.

Give Program for Veterans' Vocational School

SAN ANTONIO, TEX., July 13.—Mary Jordan, contralto, with Walter Dunham at the piano, and John M. Steinfeld, pianist and composer, were heard in concert at the Veterans' Vocational School on the evening of June 22. More than 500 soldiers enjoyed the program, which included numbers by Chopin, Steinfeld, Moszkowski, Liszt, Saint-Saëns, Fay Foster, Aylward and a group of Negro spirituals arranged by Burleigh.

Berkeley, Cal., Hails Summer Series

BERKELEY, CAL., July 15.—Sascha Jacobinoff, and Marie Mikava have begun a series of sonata recitals. The first program included the second Beethoven Sonata and the Bruch G Minor Concerto. A representative audience greeted the artists and made manifest their appreciation. The series is one of the decided attractions of the summer season here, and is given in Wheeler Hall. Wandzetta Fuller Biers, coloratura soprano, provided an excellent program for the last Sunday Half-Hour of Music at the Greek Theater. Bach, Tosti, Harriet Ware, Ross and Huerter were drawn upon for an attractive list of numbers which was presented with skill and sincerity. E. Avery was an efficient accompanist.

A. F. SEE.

Paul Shirley Will

Celebrate Notable

Decade in America



Photo by Garo

Paul Shirley, Member of Boston Symphony, and Widely Known Exponent of Viola d'Amore

BOSTON, July 8.—Paul Shirley celebrates an anniversary this year. It will be ten years this fall since he landed in this country, following the invitation of Dr. Muck, to join the Boston Symphony. He still is one of the distinguished members of that organization, having stood firmly by its management through its time of trouble. But he has been active also as soloist, writer and organizer.

Through his concert tours as Viola d'Amore, soloist, and the publication of his "Study of the Viola d'Amore," the first book of its kind to appear in fifty years, Mr. Shirley has established himself as one of the foremost experts of this beautiful and rare instrument. His

## American Soprano to Make Recital Début in New York Next Season



Athalie Lombardi, Soprano

Athalie Lombardi, lyric-dramatic soprano, who has sung in many cities of America, will make her New York début in a song recital in one of the concert halls early in the fall. A number of engagements have been booked for her in other cities. Miss Lombardi is a pupil of Lazar S. Samoiloff, New York vocal teacher.

"Right Hand Culture," published 1917, will have its fourth edition shortly. Various contributions to the musical press showed his keen interest in the development of music and his knowledge of musical conditions in America. He even brought his message as musician to the out of the way population, when traveling one summer with the Swarthmore Chautauqua Association and giving 160 concerts.

Another celebration is to take place at the same time as Mr. Shirley's. When the latter established his "Musical Services of Worship" and successfully conducted 134 concerts in many of Boston's churches in the same winter, the church and the press took his work up as a unique experiment. The "experiment" meanwhile has become an "institution," for the 500th service will be given this fall.

W. J. P.

Bourskaya to Sing at Ravinia

CHICAGO, July 15.—Ina Bourskaya, mezzo-soprano, has been engaged for several guest performances at Ravinia. She will make her début there in "Carmen" on Saturday evening, July 22.

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## Art of Interpretative Dance Brought to Audiences through Medium of Film

THE prediction of Eugene Goossens that films would ultimately be set to music, instead of music to the films has already been fulfilled. The subject was discussed in an article by Coralie Dutordoit in last week's MUSICAL AMERICA. Now comes the announcement that music furnishes the scenarios of a new series of pictures being shown by Hugo Riesenfeld at the Rivoli, Rialto and Criterion Theaters, New York. In place of the usual story, the spirit of the music is interpreted through the dance and captured on the screen in color. It is almost a complete reversal of the usual method, whereby the picture is first made and then given a music setting.

The pictures are known as "Music-Films" and are the creation of J. F. Leventhal. The young director has chosen several noted artists to collaborate with him. The choreography is the work of Ted Shawn. The settings are by Claude Millard, Los Angeles artist. The color photography is by Prizma, and Fred Horst gives the tempo at the conductor's stand.

"There is a certain beauty of motion in the dance which, when given a colorful background, atmosphere, costumes and the correct photographic color values can carry a message with the greatest music to the people of the nation through the means of the screen," said Mr. Leventhal recently. "The music-films have been prepared in such a way that the film sets its own artistic interpretation. The conductor, Mr. Horst, is seen on the screen conducting the dance. The conductor in the theater orchestra follows the baton on the screen, and thus synchronizes picture and orchestra. In smaller theaters, where there is no symphony orchestra, it is possible for the pianist or organist, through the figure of the conductor in the picture, to keep the tempo of the film."

The dancers engaged in the series include Lillian Powell, Martha Graham, Marjorie Peterson, Charles Weidman, Betty May and others. "Burmese Dance," the music-film shown at the Rialto Theater, during the week beginning July 9, presented Miss Peterson and Miss May.



# Panorama of Chicago's Weekly

## BALL PARK IS SCENE OF SUMMER SERIES

Cyrena Van Gordon Soloist at Initial Concert—Eric DeLamarter Conducts

CHICAGO, July 15.—The first of a series of six Wednesday evening concerts under the auspices of Ramah Lodge, B'nai B'rith was given at the Cubs' Ball Park on Wednesday evening. Cyrena Van Gordon, contralto of the Chicago Opera, was soloist, and a symphony orchestra of 100 pieces, conducted by Eric DeLamarter, assistant conductor of the Chicago Symphony, supplied the accompaniments and also played several orchestral numbers.

While many handicaps had to be faced, such as the rumble of the elevated trains and honking of motor horns the large audience appeared to enjoy the music. Mr. DeLamarter surmounted difficulties bravely and led the orchestra through Wagner's "Rienzi" Overture, Dvorak's "New World" Symphony, Liszt's Second Rhapsody and Elgar's "Pomp and Circumstance" March in a spirited manner.

Cyrena Van Gordon had not accurately judged the distance her voice had to carry in her first number, an aria from "Aida." However when she sang "Stride la vampa" from "Trovatore" as an extra she was successful, and her voice came out stronger and clearer. She also sang "Farewell Ye Hills" from Tchaikovsky's "Joan of Arc," and the Cry of the Valkyrie, adding extras after each number.

About 8000 persons attended the concert, and although the evening was damp and chilly, the enthusiasm was not affected.

### Rollin Pease Heard in Fisk Hall

CHICAGO, July 15.—Rollin Pease, baritone, of the Northwestern University School of Music, gave a concert in Fisk Hall, Evanston, for the American Institute of Normal Methods on July 7. He was assisted by his pupil, Esther Cook Weiss, soprano. Mr. Pease sang the Prologue from "Pagliacci"; "Sunset," by Dudley Buck; "The Skylark," by Gretchaninoff; "It Is Enough," from "Elijah"; "Prospice," by Sidney Homer, and "Duna," by McGill. Miss Weiss sang "Depuis le Jour," from "Louise"; "The Blind Plowman," by Clarke, and "The Wind's in the South," by John P. Scott. Mr. Pease and Miss Weiss also sang a number of duets.

### Artists in Bush Conservatory Concert

CHICAGO, July 15.—Bruno Esbjorn, violinist; Gustaf Holmquist, baritone, and Jan Chiapusso, pianist, gave a concert in the Bush Conservatory Recital Hall on Saturday afternoon. Mr. Esbjorn played "Idyll" by Tor Aulin, Valse Caprice by Wieniawski, and Ballad and Polonaise by Vieuxtemps. Mr. Holmquist sang "En Sommersang" by Kjerulf, "Ich Liebe Dich" by Greig, "Till mit Hjertes Dronning" by Grondahl, and "Two Grenadiers" by Schumann. Mr. Chiapusso played Liszt's "Waldesrauschen," the Weber-Tausig "Invitation to the Dance," and Chopin's Scherzo in C Sharp Minor.

### Effa Ellis Perfield's Chalk Talk

CHICAGO, July 15.—Effa Ellis Perfield gave a "Musical Chalk Talk" in the Palmer House Hotel on the evening of July 8. Mrs. Perfield demonstrated her "trinity principle pedagogy," applying it to euphony, speech melody and sight-singing.

### Normal Methods Institute Gives Commencement

CHICAGO, July 15.—The commencement program of the American Institute of Normal Methods was given at Patton Gymnasium, Northwestern University, on Friday evening. Conway Peters conducted the school orchestra in Eilenberg's "Processional," Lack's "Idilio," and Kretschmer's paraphrase on "Troyka," a Russian folk-song. The school chorus of 450 voices, conducted by W.

Otto Miessner, sang Victor Herbert's "Native Music," "The Water-Lily" by Frederick S. Converse, "The Immortal" by Henry Hadley, "The Caravan" and "Mexican Serenade" by George W. Chadwick, "Spring's Message" by Ed-

ward B. Birge, and "Summer Night" by W. Otto Miessner. The graduating class sang "Let the Fiddles" by Sinding, "The Snow" by Elgar, song from Ossian's "Fingal" by Brahms, and "Nymphs of the Wood" by Delibes.

## More Operas Revived at Ravinia in Third Week of Summer Season

(Continued from page 1)

strated again that he is a remarkable singing artist. He colored and shaded his tones in a way that accurately expressed the emotions of the unfortunate *Rigoletto*. His acting, however, was conventional. Orville Harrold, as the Duke, added a lightness of touch to the rôle that made his work of unusual interest. He was in good voice, and sang with a freedom and ease that have been lacking in some of his previous appearances.

Graziella Pareto was an aristocratic-looking *Gilda*. Her light and beautiful voice was at times almost obscured when she was singing with the other artists. She sang the "Caro Nome" aria delightfully, the tones coming out clear and crystal-like. Léon Rothier was excellent as the swashbuckling *Sparafucile*, his sonorous bass rolling out in grand style. Alice Gentle was a seductive *Maddalena*. Gennaro Papi conducted, and imparted a sparkle to the music.

### "Bohème" Repeated

Claire Dux sang *Mimi* for the first time this season in the repeat performance of "Bohème" on Tuesday night. Her conception, which was so little understood by the critics and so tremendously popular with the audiences when she gave it last winter as a guest artist with the Chicago Opera, proved itself equally as popular with the hearers as it did then; and this time it won the critics too. Miss Dux absolutely broke with operatic tradition in working out the details of her impersonation. *Mimi*, as she played the part, was not the spiritualized, drooping flower that has been seen in the opera these many years. She was, like *Musetta*, a grisette. And as a grisette she displeased the critics until they became used to her conception of the part—a conception based, not on

Puccini, but on Murger. The rest of the cast was as in the previous performance, except that Morgan Kingston sang *Rodolfo* in place of Orville Harrold.

### Revive Giordano's "Fedora"

The performance of Giordano's "Fedora" on Saturday night was a triumph for Alice Gentle, in which Morgan Kingston shared. As in "Navarraise" two weeks before, Mme. Gentle rose to dramatic heights seldom reached on the operatic stage, and swept her audience into a furor of applause by the passion and force of her acting. She made the character of the unfortunate *Fedora* live and breathe, and yet she at no time over-acted. The death scene was a consummate piece of art. Morgan Kingston, as *Ipanoff*, surpassed his best previous work, and showed himself capable of emotion, passion, and dramatic power.

Giuseppe Danise sang beautifully as *De Siries*. Léon Rothier was superb as *Cirillo*, in the few minutes he was on the stage. Louis D'Angelo was impressive, vocally and histrionically, as the *Police Captain*, and was at all times "in the rôle." Some excellent work was done by Anne Roselle as *Countess Olga Sukareff*, and she both acted and sang with keen understanding of the requirements of the part.

The chorus, this year, is singing better than ever before. Giacomo Spadoni has evidently given his forces a thorough training.

"Tales of Hoffmann" was repeated on Wednesday night, with the same cast as before; and "Lucia di Lammermoor" was performed on Thursday night with Vincente Ballester singing the part of *Sir Henry* in place of Giuseppe Danise, who sang in the previous performance. "Boris Godounoff" was repeated on Friday night with the identical cast as on the opening night of the season.

CHARLES QUINT.

### Barbara Wait Sings at Benefit for Painter

CHICAGO, July 15.—Barbara Wait, contralto, substituting for Cyrena Van Gordon at two or three hours' notice, sang at the benefit concert for Rudolph Weisenborn, painter, recently. Mr. Weisenborn was severely burned a short time ago when his studio and paintings valued at \$100,000 were destroyed by fire. Miss Wait sang "June" by Downing, "My Love Is a Muleteer" by Nogero, "Chinese Lullaby" by Lester, and "Birth-day Song" by MacFadyen, and had to add two extras. Other artists taking part included Mina Hagar, contralto; Rudolph Reuter, pianist, and Marvella Armand, cellist. The accompanists for the different artists were Grace Grove, Frances Grigsby, and Esther Muller.

### Haydn Owens at Camp Meeting

CHICAGO, July 15.—The Haydn Choral Society, conducted by Haydn Owens, was a big feature of the Des Plaines camp meeting on Sunday afternoon. The chorus sang to an audience estimated at more than 6,000.

### "In a Persian Garden" Given

CHICAGO, July 15.—Liza Lehmann's song cycle, "In a Persian Garden," was given on Friday evening at the home of Mr. and Mrs. D. Mark Cummings in Lake Forest, Ill., for the benefit of the Parish House, Episcopal Church, Lake Forest. Anna Burmeister, soprano;

Mary Welch, contralto; Arthur Kraft, tenor; Arthur Ranous, baritone, took part. Calvin F. Lampert, pianist, played the accompaniments. In addition, Miss Burmeister sang "My Lovely Celia," by Monro, and "At the Well," by Hageman; Miss Welch, "Night and the Curtains Drawn," by Ferrata, and "Come to the Fair," by Martin, and Mr. Kraft and Mr. Ranous, "In This Solemn Hour," from "Force of Destiny."

### Middelschulte Plays at Notre Dame

CHICAGO, July 15.—Wilhelm Middelschulte, organist, gave an interesting recital at the Sacred Heart Church, Notre Dame, Ind., on Sunday afternoon, under the auspices of the University of Notre Dame School of Music. Mr. Middelschulte played Handel's Concerto No. 1 in G Minor; Kyrie Eleison, by Roger; Idyll and Fugue, by Heineremann; Old Netherland Folk-songs, arranged by S. de Lange; "Capriccio Pastorale," by Frescobaldi; "Contrasts," by Browne; "Prayer," by Aiken, and his own Chromatic Fantasy in C Minor.

### Lois Steers Visits Chicago

CHICAGO, July 15.—Lois Steers, concert manager, of Portland, Ore., spent a few hours in Chicago on July 12 and was entertained at the home of Mr. and Mrs. Howard E. Potter.

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## Press Develops Public's Musical Discrimination. Renk and Beyer Believe



Otto Beyer, Pianist, and Fritz Renk, Violinist

CHICAGO, July 15.—The phonograph, motion picture orchestra and the American press are largely responsible for a more discriminating taste in music, according to Fritz Renk, violinist, and Otto Beyer, pianist.

These two young musicians have given a number of joint recitals during the past season and in playing at the big hotels in the city and in one of Chicago's finest restaurants they have noted a demand for better music. As a result of this keener discrimination they feel it is essential that the average musician should reach higher artistic levels. The time has passed when a violinist can win his audience by mediocre or merely sentimental playing of "Swanee River" or Dvorak's "Humoresque." Audiences have heard too much great playing to be so easily satisfied. They may like melodious encore number, but insist that the violinist play the pieces extremely well.

Mr. Renk and Mr. Beyer believe many of the younger artists lack breadth. A wider outlook is necessary to escape narrowness and although sometimes engagements not entirely to their liking have to be accepted, it is not necessary for them to allow their own artistic ideals to suffer.

The motion picture orchestras, in the opinion of Mr. Renk and Mr. Beyer, are both a help and a hindrance to the musician of to-day. The work offers steady employment and the pay is good. Because of this many musicians are content to remain with these orchestras rather than venture into larger things where success is not so easily won. The more ambitious musicians, however, receive valuable training with the motion picture orchestras and after sufficient experience seeks to join one of the symphony orchestras or to express his own individuality in concert.

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# Array of Important Events

## Health Authority Marks Definite Therapeutic Value in Good Music

**Dr. John Dill Robertson Predicts Its Use in Every Hospital and Asylum—Warns Against Meretricious Forms**

CHICAGO, July 17.—"The time is coming when music will be a therapeutic agent in every hospital and asylum. It is a remedial agent, and in a well-ordered world it would play a tremendously more important part than it plays now."

This is the opinion emphatically expressed by Dr. John Dill Robertson, president of the Municipal Tuberculosis Sanitarium of Chicago, who recently resigned his post as Chicago's health commissioner to become president of the Pageant of Progress Exposition.

"Music appeals to every man and to every animal," Dr. Robertson continued. "It should play a greater part in the preservation of health. There are certain psychic forces that put the system in accord with the universe, and music is one of the strongest of these forces."

"One does not need to be told by a medical specialist that music can calm and soothe a convalescent patient, and induce a proper mental attitude that will hasten his cure, for this is a matter that can be observed by everybody. Not all realize, however, that jazz, sometimes called music, can irritate and excite a patient and induce a deplorable condition of jangled nerves that will seriously retard his progress toward recovery."

"Jazz is an influence opposed to the promotion of health. It appeals neither to the aesthetic nor the physiological nature, and were grand opera to be written in rag-time, or, what is worse, in the present-day jazz style, instead of gripping the attention of its audiences and carrying a message of beauty to their minds, it would jangle them out of tune with all that is normal and sensible. But I think that jazz operas, if there were any, would die a natural death. I could hardly imagine a jazz opera growing in favor and making a deeper and deeper impression from year to year, as do the established operas that we hear each year in the Auditorium Theater."

"Children should be so developed that music will appeal to them always, just as it does in childhood, for music strikes a responsive chord in the nervous system, and therefore reacts directly and powerfully upon health."

"Watch, for instance, a battalion of soldiers at drill. They move without spirit or animation through the maneuvers of the Infantry Drill Regulations until the band strikes into the stirring measures of a Sousa march. Then the soldiers drink in the music, the brain responds, the nervous system is put into tune with the movements of the body, every man in the whole battalion throws back his shoulders, all trace of fatigue disappears, and the men snap through the movements with a vim and alacrity one would have thought impossible before."

"Here in Chicago we have a tuberculosis hospital that is set in a tract of 160 acres. There we teach people



Dr. John Dill Robertson

trades and get them ready to live. My plan is soon to have that great tract flooded with music three or four times each day, and I know it will hasten the recovery of the patients."

"When we made \$92,000 in a big health show at the Coliseum, we used the money to provide proper medical care for children, and established a home nursing school and two bands of sixty-five members each."

"I feel certain that in the future all curative institutions will use music as a therapeutic agent, and that time is not nearly so far away as some people think."

### Scionti and Jennie Johnson Heard

CHICAGO, July 15.—Silvio Scionti, pianist, and Jennie F. W. Johnson, contralto, gave a joint recital in Kimball Hall on Wednesday morning. Mr. Scionti's program featured the modern composers, Debussy, Sowerby, Dohnanyi and Rachmaninoff. He also played Andante Favori and Scherzo from Beethoven's Sonata, Op. 2, and "Spring Night," Schumann-Liszt. Miss Johnson sang three songs by Dvorak, and "Mother Goose Rhymes" by Crist. Cleveland Bohner was Miss Johnson's accompanist.

### Pupils in Costume Recital

CHICAGO, July 15.—The pupils of Alma Hays Reed, soprano, gave a costume recital at the Bethany Union Church on Thursday evening, July 6.

The program was arranged in three groups of Indian, Japanese, and Colonial numbers. Dorothy, Margaret and Jane Irvine, Beulah Alexander, Leonard Gnadt, Bess Cook Gnadt, Frances Wiles, J. Keel Harlow, and Grace Dunlap contributed. Mrs. Reed arranged appropriate stage settings for each group.

CHICAGO, July 15.—Grace Holverscheid, soprano, recently gave a recital at Glen Ellyn, Ill. She also sang at Castle Park, Mich., this week, and was the soloist at the Pageant of Progress dinner at the Hotel Sherman on June 16.

### NO DEARTH OF SUMMER PROGRAMS IN COLUMBUS

**Give Concert to Raise Funds for Band Series—Music at Chautauqua and Lakeside Assembly**

COLUMBUS, OHIO, July 15.—Although most of our musicians are spending the summer among other scenes, there is still much music to be heard here. Last Tuesday evening Fred Neddermeyer and his concert band gave a program in Memorial Hall. The money raised by this concert went to defray the expenses of weekly band concerts to be given on Sunday afternoon in the largest of the recreation parks during the entire summer. The series opens next Sunday at Franklin Park with Carlisle Moffit,

### THREE MORNING RECITALS

**Fery Lulek, Miron Poliakin and Burton Thatcher Give Programs**

CHICAGO, July 15.—Dr. Fery Lulek, baritone, on Tuesday gave the first of three morning recitals this week at the Ziegfeld Theater.

He began his program with "Vision Fugitive," from Massenet's opera, "Hérodiade," transposed to a lower key. He followed this with a number of songs by Schubert, Schumann and Brahms. In the German lieder Dr. Lulek appeared to best advantage. In the last group, containing songs by American composers, his enunciation was not particularly good and he seemed to miss the spirit of the songs.

On Wednesday morning Miron Poliakin, violinist, one of Leopold Auer's former pupils, gave his first recital in Chicago. After a little nervousness at the start, he played with a surety and firmness that left no doubt as to his thorough artistry. The Bach Chaconne gave ample opportunity to judge his rich talent and his technical equipment. The Mendelssohn Concerto; "Melody," by Tchaikovsky; Valse, by Juon, and "Ziegeunerweisen," by Sarasate, brought further tests. In the purely melodic passages he obtained a lovely singing tone, which never became saccharine or over-sentimental.

Burton Thatcher, baritone, gave a recital on Thursday morning, singing "O Rudder Than the Cherry," from Handel's "Acis and Galatea"; "Vision," by Kriens; "Noel Païen," by Massenet; a group of songs by Moussorgsky, a group of Negro spirituals by Guion and Burleigh, "A Song of Tristram," by Borowski; "Krishna," by Branscombe; "Pleading," by Elgar, and "Left," by Gustlin, as well as an aria from "Favorita." Mr. Thatcher has a well schooled voice and he sang with intelligence and understanding.

### Concert Career Offers

**Better Field Than Opera, Belief of Orpha Kendall**



Orpha Kendall, Soprano

CHICAGO, July 15.—Orpha Kendall (Holzman), soprano, who recently sang at the convention of the General Federation of Music Clubs in Chautauqua, N. Y., has had her entire musical training in this country. She has confined her activities to the concert stage, which

offers a broader field, in her opinion, than an operatic career. Miss Kendall was a reader before she became a singer, and to this may be attributed her admirable diction. Miss Kendall recently appeared as soloist at the graduation exercises of the Faulkner School.

### Music in Public Schools

**Makes for Appreciation, Declares Ruth Bradley**



© Fernand de Guedre

Ruth Bradley, Pianist

CHICAGO, July 17.—Ruth Bradley, pianist, who recently made a tour through Southern Illinois, declares that the competent supervision of music in the public schools of the smaller towns is doing much toward developing taste and increasing attendance at concerts.

Miss Bradley points out the difference in attendance and appreciation of music in two towns of approximately the same size. One town was well supervised. The concert was given in the high school auditorium and the attendance was about 1300. Miss Bradley's program had been obtained by the music supervisor several days before the concert and the different numbers carefully explained to the children. The children, together with their parents, had a good idea of what the music was about, and this knowledge enhanced their appreciation of the program considerably.

The following evening Miss Bradley gave a concert in the other town, where the direction of music in the public schools was not so thorough. This concert was also given in the high school auditorium, but the attendance was only about 150.

### Kraft Concludes Successful Season

CHICAGO, July 15.—Arthur Kraft, tenor, who will be associated with Frank LaForge in New York after Sept. 1, will spend the month of August at his brother's summer home in Frankfort, Mich. He will be kept busy teaching until the first of August. Mr. Kraft filled a number of concert engagements until late in the season.

CHICAGO, July 15.—Barbara Wait, contralto, who has been singing at the Congregational Church of Winnetka, Ill., for the past two months, will be soloist at St. Luke's Episcopal Church of Evanston, Ill., during July and August.

an evening of songs, legends and pantomimes of the North American Indians.

Lakeside Assembly opened an eight weeks' session on July 1. Grant Connell, well-known Columbus teacher, has been engaged for his twelfth consecutive season, as conductor of the orchestra. The latter has a rather distinguished personnel, including teachers from the Universities of Illinois, Michigan, Cincinnati and Ohio Wesleyan, as well as public school supervisors from Springfield, Ohio and Greencastle, Ind.

The music conservatory of Otterbein College, located at Westerville, an adjoining town, received as one of the first contributions to its Diamond Jubilee fund, a two-manual organ, to be placed in Lambert Hall.

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## First Season Brings Mildred Bryars Success as Soloist at Music Festivals

(Portrait on front page.)

SUCCESS in enviable measure has rewarded the work of Mildred Bryars, contralto, who in her first year of concert activity in New York under the management of Walter Anderson has fulfilled engagements at a number of important festivals. Having won early recognition by the exceptional qualities of her voice, the artist was engaged as soloist for the Maine, Newark, Lindsborg, Kan., and Allentown festivals, for appearances with the Hamilton Elgar Choir, the New York Rubinstein Club, Lowell Choral Society, New Jersey Branch of the New York Oratorio Society, the Providence Glee Club and at Rutgers College. Many re-engagements followed these appearances.

Miss Bryars inherited her musical talent from her mother, who, when her daughter was but six, began to teach her music. Like certain other well-known vocalists, she was destined first to be a pianist. At the age of nine the promising pupil entered the Beethoven Conservatory in St. Louis, from which she was graduated at the age of fourteen.

### State Normal Orchestra Gives Concert in Marion, Ill.

MARION, ILL., July 15.—Numbers by Gluck, Humperdinck, Tchaikovsky, Leoncavallo, Sibelius, White and Drumm were played by the Southern Illinois State Normal University Orchestra, led by Glenn Cliffe Barnum, in its annual spring concert recently. The orchestra was organized nine years ago to furnish music at the daily general assembly; and as a result it has built up a large repertoire and achieved considerable excellence in performance.

### Tri-City Symphony Elects Officers

DAVENPORT, IOWA, July 15.—John S. Dow was elected president of the Tri-City Symphony Association at a meeting of the board of directors, held July 7. Mr. Dow has served as treasurer for several years. Other officers elected were: Vice-Presidents, Frank Throop of Davenport, Devore N. Simonson of Rock Island, and Mrs. Harry Ainsworth of Moline; Secretary, Herman Schmidt,

A change in plan was made by Miss Bryars on the advice of a prominent musician, who had heard her sing to her own accompaniment while on a visit to Kansas City. She began to study voice under the best instructors in St. Louis, under whom she made such gratifying progress that she was sent to New York for further preparation. Desiring to study in Europe, Miss Bryars went to Italy. But war was declared after she had had a brief period of study there, and she returned to New York to continue her studies with Yeatman Griffith. Her concert debut, which followed, was unusually successful.

The artist, after a brief, well-earned rest at her home in St. Louis, in August will fulfill engagements as soloist with the Cleveland Orchestra at Chautauqua, N. Y. Her next season promises to be even more exacting than the last, which in one instance included the fulfillment of three singing engagements in three days, in addition to the duties of church soloist on Sundays. A rarely even disposition at this time served Miss Bryars in good stead.

Jr.; Treasurer, Edward K. Putnam. Robert Wagner, of Rock Island, who served as president of the association for the past year, and Harry V. Scott, of Davenport, were named members of the executive committee.

ADDIE M. SWAN.

### Leo C. Miller to Teach in St. Louis During Summer

ST. LOUIS, July 15.—Leo C. Miller will remain in this city during the coming summer and will instruct a limited number of pupils at his piano school. In connection with his choral duties, and also as head of the Music Section of the St. Louis Art League, he will busy himself with preparations for the coming season.

### Trenton, N. J., Has Week of Open Air Concerts by Creator's Band

TRENTON, N. J., July 15.—A week of afternoon and evening concerts by Creator and his Band came to a brilliant close on July 10. The concerts, which

were given in Woodlawn Park, were strikingly fine examples of what a well-drilled band is equal to in the way of precision, tone-color, and variety of dynamics. Soloists were Della Samoloff, soprano, and Carlo Ferretti, baritone. The programs were of considerable scope. They were heard by large audiences throughout the week.

### RECORD YEAR AT LAWRENCE

#### Kansas University Fine Arts School Rounds Out Notable Season

LAWRENCE, KAN., July 15.—On July 21 the School of Fine Arts at the University of Kansas will close the year's work—the best in its history. It shows an increase in the number of students from 406 to 470; in instructors employed, from 21 to 23. Concerts and recitals, to a total of 84, were given by students, faculty and noted artists. An unusual number of students, with advanced standing from other recognized schools, entered the school this year.

Eleven outside artists appeared this year at the university and there was the usual series of faculty recitals.

In securing positions this year for its graduates, the School of Fine Arts has been particularly successful. Ruth E. Tandy, a graduate of the vocal department, was engaged as an instructor in voice at Phillips University, Enid, Okla. Twenty music supervisors were appointed to positions.

The four music organizations—the band of forty-five pieces, the orchestra of sixty pieces, the women's glee club of forty-five voices, and the men's glee club of thirty-three voices—were especially successful the past year. Two concerts were given in Lawrence by each organization. In May all four organizations were taken by the Chamber of Commerce and the Rotary Club to Topeka, where they gave a successful concert in the high school auditorium. In January the men's glee club made a week's trip, giving nine concerts in the State of Kansas.

Enrollment in the summer session is 225—an increase of 122 students over that of last year. A large number of students, from fourteen different states, are attending the piano normal class conducted by Louis Victor Saar, of Chicago. Dudley Buck, who is conducting his second vocal master school at the university, has his schedule completely filled. The School of Fine Arts an-

nounces the following additions to its faculty: Waldo Geltch, violin; Louise Miller, soprano; Waller Whitlock, tenor. Instruction in cello will also be given during the coming year. The instructor will be announced later.

Owing to the fact that the new building, which the School of Fine Arts has occupied only three years, is now used to its capacity, Dean Butler looks for very little, if any, increase in enrollment. Every studio is now being used, and no new instructors can be engaged until the Administration Building is completed July 1, 1923.

### RENAISSANCE IN CORRY, PA.

#### Choral Society Plays Major Role in Revival of City's Musical Activity

CORRY, PA., July 15.—As a final event in a really notable revival of musical interest in this city, Gaul's cantata, "Ruth," was presented by the choir of the First Methodist Church under the direction of R. C. Barth, of Jamestown, N. Y. The work of the chorus and soloists was warmly commended.

Earlier in the year a choral society had been organized under the direction of Mr. Barth, the first triumph being scored in the "Old Folks' Concert." Later the choral society, which numbers nearly a hundred local singers, gave a second successful concert. The organization has the support of the Chamber of Commerce and other associations and includes vocalists from all of the local church choirs.

With the inauguration of special musical instruction in the schools during the coming term and a continuation of the work of the choral society, this vicinity is experiencing a general revival in musical activities which is heartily gratifying.

HARRIET A. ELSTON.

WILLIAMSON, N. Y.—The Williamson branch of the Sherwood Music School and other pupils lately gave a musicale at the home of Inez Clark. The following took part: Orville Cook, Wayne Brownell, and Leon De Fischer, violinists; Lucy Whitcomb, Delia Mullie, Olive De Prine, Viola Miller, Helen De Roo, Ella Putnam, Dorothy DeZutter, Leola Anderson, Eleanor Fairbanks, Ethel Leenhouts, Dolma De May, Roger Kenyon, Margaret Land, Mabel Vanderzelle and Helen Noetling, pianists. Mrs. Adams of Buffalo was also heard.



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# Says Jazz Would Galvanize American Opera

Ragtime Seen as an Honest American Form—Negro Music as Basis for Distinctive Native Art—Our Opera to Date Has Erred in Seeking Foreign Paths, Writer Contends

By JOSEPH KAYE

THE period is now at hand when the familiar plaint, "Americans cannot write opera," is heard in our journals. The critical authorities, commenting on the season's boredoms, dig deep into American operatic efforts and lament or wax sarcastic, according to the degree of their sympathy.

Year after year the Metropolitan Opera Company has more or less cheerfully assumed the duty of presenting American opera. Rarely, of course, has the management entertained hopes that the production would be successful. It has gone about the task patriotically philosophical and put down the costs, like the scene-shifters' wages, to the season's general expenses. The Chicago Opera Association's attitude is similar, albeit a little more eager, since the element of competition is greater. And after each dismal production the conclusion has been: "Americans cannot write opera."

Yet is this not an unfair condemnation? Opera, the least logical of all the fine arts, is not the achievement of only a privileged species of genius. It is a form of art that is within reach of any true composer with an instinct for the theater. And no one will deny that we have such composers. The intense desire and agitation for American opera alone should prove this. Where there is the desire to produce there is always the material for production, though that material may not be of the same brand that others use, and the finished product consequently may be different.

The patent fact, however, is that, despite the possession of theatrical instinct, fine musical equipment and the inborn inspiration to create worthy works, the American composer, when he undertakes to write opera, fails. What, then, is lacking in him for this purpose?

## European Opera and Ours

A puzzling question may be solved by resort to comparison and precedent. Consider, therefore, the case of European opera and compare it with the American. In European opera one comes upon this pre-eminent fact: It bears a distinct, individual stamp, so conspicuous a stamp that you would consider highly preposterous the suggestion that "Coq d'Or" could be written by an Italian, "Aida" by a Russian, "Thais" by a German or "Parsifal" by a Frenchman. And this despite the fact that the subjects of these operas are not always national.

It will be found that the really successful composers of opera, those who have made Italy, Russia, Germany and France the pillars of our opera houses, are men whose works are inseparable from the characteristics of the land that gave them birth. Take away these characteristics and their work would be as soulless and barren as the life of the hapless individuals who can claim allegiance to no country. It may be the occasional fashion to speak of international art, but deep at heart we all feel what art would become were every nationality to merge its achievements in one great melting pot. Monotony, stagnation, sterility would be the result.

Have American composers been as true to themselves, to the spirit and character of their country as the Europeans? Reflect upon their productions: Herbert's "Natoma" and "Madeleine," Damrosch's "Cyrano," De Koven's "Cantabury Pilgrims" and "Rip Van Winkle," Parker's "Mona," Cadman's "Shanewis," Gilbert's "Dance in the Place Congo," Converse's "Pipe of Desire," Hugo's "Temple Dancer," Breil's "The Legend," Hadley's "Azora" and "Cleopatra's Night."

## Far-flung Sources of Inspiration

Excluding "Shanewis," an opera based on Indian themes, and "The Dance in the

Place Congo," which is really a symphonic poem with ballet, this partial list comprises as perfect a musical and dramatic potpourri as it is possible to conceive. All the composers except Cadman and Gilbert searched the world for their inspiration, methods, styles and themes—but kept scrupulously clear of America. Debussy, Wagner, Puccini, Verdi, Strauss; goblins, magicians, demons, Nihilists, Greeks, stone-agers, cavaliers—these are all liberally represented in their works, in addition to some Indians who may have been born anywhere from Lisbon to Petrograd. Naturally, what we heard from our native composers was soulless and artificial.

The American composer who wishes to create an American opera will have to stay in this country. He will have to come closer to American soil and make his work as representative of America as its literature, trivial though so much of it is, as its theaters, its movies.

To some composers this representative creation will come instinctively when they realize fully the principles that underlie a popular art and yield themselves wholeheartedly to American life. Failing the natural spontaneity, there is another method for the creation of national opera, one which the Russians and the Bohemians have employed to such good advantage, namely, the utilization of folk-music.

America is young and does not possess the wealth of folk-lore which the other nations have. But there are three springs from which a national music may be drawn: the music of the Indians, the music of the Afro-Americans, and American ragtime and jazz.

To Indian music we are not greatly sympathetic; and to depend upon Indian themes in American opera is a mistake, for the Indians were never sufficiently assimilated into American life to make such themes dramatically interesting to us.

In Afro-American music, however, and in the modern syncopated concoctions is to be found material to make genuine American opera.

The Negroes were and are part of American life. They are the only individual race in America, the others being essentially European, and they have been instrumental in creating a definite type of national music, which we like and appreciate. We shall always remember the thrill of the barbarous, captivating themes and rhythms of "Dance in the Place Congo." Why this dramatic opera-ballet was shelved at the Metropolitan after a few performances has always been a puzzle. In its music there was the breath of life in a new world. Gone were the transplanted European schools, the veneer of a style ill-fitting to an unsympathetic wearer. "Dance in the Place Congo" may be considered the only really successful serious musical stage piece written by an American composer.

## The Joys of Jazz

As Negro music is truly American, so is the vaudeville, musical comedy and dance music of to-day. We may affect scorn for ragtime and jazz, but were we all really frank on the subject, this would appear to be pure affectation. There is something in the American character which reacts this popular music. There is in it exhilaration, gaiety, boldness, smartness, romanticism and sentimentality typical of America. So why not accept ragtime and jazz as honest American forms which may be polished into a true art? Imagine the success an American opera would have if it were written by a keenly alive young American who wove into his work, before it came through the refinery of artistic realization, the popular music of the people?

Here, then, are two elements that may help to bring about real American opera,

as long as the "instinctive" composer is lacking.

Numerous musical institutions, teaching academies and famous music teachers have made America a leading country of musical culture, and there will eventually arise the "instinctive" American composer. But for the present, while so many of our composers are under the influence of European associations and European forms, it is their duty, to themselves as well as to the nation, to band themselves together as did that Russian group of nationalists, Rimsky-Korsakoff, Balakireff, Cui, Moussorgsky and Borodine, which created the Russian school of opera and ballet, to dedicate their efforts to the establishment of American music, and incidentally of American opera, and to resist the temptation of cosmopolitan composition.

## Doane Opens Classes in San Diego

SAN DIEGO, CAL., July 17.—John Doane, the New York organist and coach, has opened his summer classes here in interpretation, diction, style and tradition for accompanists. Mr. Doane will also give some organ classes while here. He will remain here until September and then plans to give his usual summer organ recitals, probably on the great organ in Balboa Park.

WILLIAM FREDERICK REYER.

## Yvonne LeGrand in Return Visit to Waterloo

WATERLOO, IOWA, July 15.—Yvonne LeGrand, coloratura soprano, who was warmly applauded on an earlier appearance recently in this city, returned to give a concert at the Iowa State Teachers' College at Cedar Falls on July 11. An aria from "Thais" was a feature of a program which exhibited the versatility of the singer, and her vocal quality and dramatic style gained cordial approval. Ernest Zechel was an able accompanist.

BELLE CALDWELL.

## Agide Jacchia Departs for Europe as Boston "Pop" Season Is Ended



Photo by Homer  
Agide Jacchia, Conductor of the Boston Symphony "Pop" Season

BOSTON, July 14.—Following the completion last week of the thirty-seventh season of the Boston Symphony "Pop" concerts, Agide Jacchia, the conductor, left on the Dante Alighieri for a summer in Italy. During the "Pop" season, the most successful of any yet given, Mr. Jacchia presented thirty-seven new works, of which sixteen were by Americans. He will revisit his mother, whom he has not seen for three years, and together they will spend the summer at Mr. Jacchia's villa in Rimini. Sailing on the same vessel was Clara Sheer, the Malden soprano, who goes to Italy to complete her vocal studies. Mr. Jacchia will stop in Milan with Miss Sheer and make arrangements for her musical studies. Scores of local music lovers were on the pier to bid farewell to the conductor, who will return to this country in the middle of September.

## R. E. JOHNSTON'S List of Attractions for Season 1922-1923

LUISA TETRAZZINI . . .	. . . World's Famous Prima Donna Soprano.
TITTA RUFFO . . .	. . . Celebrated Baritone of the Metropolitan Opera Company.
ROSA RAISA . . .	. . . Foremost Dramatic Soprano and
GIACOMO RIMINI . . .	. . . Italian Baritone of the Chicago Joint Recitals.
BENIAMINO GIGLI . . .	. . . Leading Tenor of the Metropolitan Opera Company.
GIUSEPPE DE LUCA . . .	. . . Baritone of the Metropolitan Opera Company.
FERENC VECSEY . . .	. . . Hungarian Violinist.
ANNA FITZIU . . .	. . . Lyric Soprano.
CYRENA VAN GORDON . . .	. . . Leading Mezzo Soprano of the Chicago Opera Company.
EVELYN SCOTNEY . . .	. . . Coloratura Soprano.
JOSEPH HISLOP . . .	. . . Scottish Tenor.
JOHN CHARLES THOMAS . . .	. . . Popular American Baritone.
ERWIN NYIREGYHAZI . . .	. . . Hungarian Pianist.
RAOUL VIDAS . . .	. . . French Violinist.
EDWARD LANKOW . . .	. . . Basso of the Chicago Opera Company.
TINA FILIPPONI . . .	. . . Italian Pianist.
ROBERT RINGLING . . .	. . . American Baritone.
RUDOLPH BOCHCO . . .	. . . Russian Violinist.
CLARA DEEKS . . .	. . . Lyric Soprano.
PAUL RYMAN . . .	. . . American Tenor.
SUZANNE KEENER . . .	. . . Coloratura Soprano of the Metropolitan Opera Company.
DELPHINE MARCH . . .	. . . Contralto.
MARIE SAVILLE . . .	. . . Soprano.
CAROLINE PULLIAM . . .	. . . Coloratura Soprano.
LUCILE ORRELL . . .	. . . Cellist.

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# Musical America's Open Forum

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed; they are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that MUSICAL AMERICA is not responsible for the views of the contributors to this department. Lengthy letters cannot be printed in this limited space.—MUSICAL AMERICA.

## Music as a Major College Subject

To the Editor of MUSICAL AMERICA:

I read with much interest, in one of your latest issues, the article concerning a college in Pennsylvania being the first to institute the subject of music on a major basis, according to certain outlines and the matter of credits.

When such a school as you mention has made this advance I feel greatly complimented, as before the year was finished this spring, and before catalogs were printed for the coming year, after three years of effort, I was successful in placing the Fine Arts Department of Howard Payne College on a basis ahead of the one above mentioned, or perhaps any one in the South.

Permit me to state that in the coming year music as a required subject for graduation in both our college and academy, on the major basis with other subjects, will be instituted, and a very thorough course has been outlined in this respect. Credit will also be allowed for outside work in music in our academy, such as is done in many of the high schools of our country, and this is again in advance of any academy in our State as well as many others.

CAMERON MARSHALL,

Dean, Howard Payne College School of Music.  
Brownwood, Tex., July 3, 1922.

## Who Composed "Turkey in the Straw"

To the Editor of MUSICAL AMERICA:

If it is not too late to re-open an old discussion, I would like to add a word in connection with the authorship of "Turkey in the Straw," letters in relation to which appeared in your columns two or three months ago.

Mr. Jackson of Nashville, Tenn., was inclined to attribute the old tune to Otto Bonnell of Chicago, since the latter gentleman admitted that he wrote it!

However, I am inclined to think that Earle Laros was nearer the real truth

when he stated that he discovered it to be of Negro origin.

Both gentlemen seem to have lost sight of the fact that the modern "Turkey" is nothing but an adaptation, practically unchanged, of the old dance tune our fathers fiddled so often: "Old Zip Coon." The only practical difference is the fact that "Old Zip Coon" is in 2/4 time, while "Turkey in the Straw" has been put into common time. I am unable to say who wrote the tune. In fact, I am inclined to think it never was written—it "just grew."

ZARH MYRON BICKFORD.

New York City, July 11, 1922.

## Dr. Marafioti's Book

To the Editor of MUSICAL AMERICA:

If Dr. P. Mario Marafioti is looking for any heated verbal rebound to his defiant assertions as set forth by our good Mephisto in the June 24 issue of MUSICAL AMERICA, I am afraid he is going to be shockingly disappointed. I have no means of ascertaining just how familiar Dr. Marafioti is with the principles of singing as advocated by the average good teacher in New York and elsewhere to-day, but if one must judge his book by the synopsis, he is claiming much for himself that has long been fundamentally necessary to an acceptable method of voice production.

The voice we hear is not the sound started by the air blown through the vocal cords—certainly not, anymore than the sound caused by blowing through the lips could be called a voice. The breath flowing through the fully approximated vocal cords causes them to vibrate, and provided there is no false cord or other interference, and there should be none, these vibrations will gather strength as they reach the air in the pharynx, mouth, and head cavities. The shape and size of these cavities will largely determine the quality of the individual voice.

Resonance is recognized as the all-important element in good tone, for without resonance neither the quality, nor the quantity of the voice would be satis-

fying. And only where there is utmost freedom of all the vocal parts is correct voice-production obtainable.

Correct breathing is admittedly an essential factor, for without it we would be—well, who knows where? and while it may not be the all important one, perfection here would have its place, and it is agreed that if the student is started with the right thought regarding his breathing, and a proper usage of the voice, the development of each is simultaneous.

There is an old saying which comes out of the Italy of *bel canto* days—"He who speaks well sings well"—which has been understood by most teachers to mean that there is no difference between a properly produced speaking and singing voice. There is no readjustment of the vocal mechanism necessary in passing from ordinary speech to song.

Nor are there any registers in the correctly produced voice, and that despite the fact that a very few think otherwise. It is always the aim of the properly schooled teacher of singing to free the student from such faults as would prevent him from being that which is so desirable, a natural singer.

Regarding range and volume he is the most correct exponent of vocal science who can produce the *natural* maximum result with the minimum of breath and tension of the vocal cords. These are things I have personally known from my youth up, and have set them forth in singing, teaching, and in lectures on singing.

Personally I have no desire to belittle Dr. Marafioti's contribution to the literature of vocal art, nor have I any doubt as to its value, but I do object to the claim of originality on points where none exists.

T. AUSTIN-BALL.

New York City, July 12, 1922.

## That Distracting "Guide"

To the Editor of MUSICAL AMERICA:

I think the 1922 edition of MUSICAL AMERICA'S GUIDE is a tremendous nuisance. I foolishly left my copy on the table in my class-room, and now whenever I try to teach people, they tell me insolently that they're so interested in reading the GUIDE that they don't want to be bothered with elocution lessons. The competition between the GUIDE and the Farmer method is so intense that I shall probably go into the peanut business.

HARCOURT FARMER.

Montreal, July 8, 1922.

## Reviving the "Ring"

To the Editor of MUSICAL AMERICA:

With the last gases of the late European conflict by now thoroughly dispersed, it seems high time to bring back upon the boards in the United States the entire "Ring" cycle of Richard Wagner. It was formerly given regularly several times a season, and apparently met with a cordial reception. To-day it is one of the shining achievements of the British National Opera Company at Covent Garden, according to accounts in your valued columns.

Why does the Metropolitan delay? "Walküre," which returned last season, provided quite the most satisfying evening of music the repertoire could offer, if one excepts perhaps "Tristan," perennial "Lohengrin," and Mozart's "Cosi Fan Tutte." Do mechanical difficulties—the fire-chewing dragon in "Siegfried," etc.—make the undertaking formidable? They have been surmounted before.

Did the roster of the company last season forbid the strain of casting the Valhalla family, the Rhine Creatures, Norns and Sundry other imaginative characters that move through the big epic? Well, this season, "the Germans come." Among long-acclimatized members of the Wagnerian fold are Margaret Matzenauer,

Florence Easton, Clarence Whitehill and others as well known. Could not a "surprise" series of performances of "Siegfried," at least, perhaps with the old scenery happily resurrected, be offered to the hungry ears of the baffled New York patron of opera?

HARRIET N. B. SAYLOR.

New York, July 15, 1922.

## In Defense of Geraldine Farrar

To the Editor of MUSICAL AMERICA:

I am very much interested in what was said in your magazine, relative to the critics "condoning" the eccentricities of Geraldine Farrar, and also in the letter of Leila Troland Gardner. I realize that all have a right to their own opinion, but may I be allowed to say that I do not see where the critics were called upon to do any great amount of "condoning." I do not consider the eccentricities of Farrar any greater than those of any other artist. I can think of many singers who incur my wrath more than this brilliant lady.

Because of her brilliancy, her wonderful success here and abroad, combined with her magnetic personality, she has been the victim of more vicious patter than most artists.

I have had the honor of her acquaintance for many years, and I do not know of another artist who is more considerate, more generous, and more genuine than "Jerry" Farrar. That she was ever "drunk with power" I emphatically deny. No singer ever used her power more discriminatingly.

I think, considering all that Geraldine Farrar has done for opera in this country, and to encourage the American singers, it is very unkind to criticize her so promiscuously.

Personally, I think her one of the whitest, fairest, squarest women I have ever met, and head and shoulders above the average person who criticizes her.

SYLVIA CUSHMAN.

Music Critic, Boston Telegram.  
Boston, Mass., June 30, 1922.

## Negro Folk Music

To the Editor of MUSICAL AMERICA:

Some time ago there appeared a letter in MUSICAL AMERICA making an inquiry about the origin of Negro spirituals. It occurred to me that there were others anxious to know something of Negro music and what it represents. For some time there has been an altogether wrong conception about Negro music, and many times it has been confused and associated with music with which it had no connection. For instance, it is common to think of Stephen Foster's music, "Swanee River," "Old Black Joe," "Kentucky Home," as Negro music. This is not Negro music, because Foster was a white man and created this music.

It is, however, built on Negro themes. I was greatly surprised when I heard a teacher in a public school of New York teaching Foster's music as Negro music.

The character of the Negro is best measured by his songs, which bring out all of his virtues, such as faith, hope, courage. The dominant note in the Negro's life is music. These songs trace back to Africa, and it is interesting to study the influence that music has on the African. All of the African's aspirations are built around music. If he makes love, goes to war, or works, he has a song that represents these things.

The most interesting thing about the African music is its scale, which runs 2, 3, 6, 8. In this scale we have the weird note so characteristic of the African. When the Negro landed here, a slave, the only weapon that he brought with him was his songs. With his songs he made his civilization, and faced the long stretch of slavery with a courage unequalled in the story of the struggles of the races. It was his songs that told of his woes, his sorrows, his joys, and which sang of his freedom to come. They were heard in the North and in the response to these songs came the Civil

[Continued on page 25]

## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### Concerning Some Artists

Question Box Editor:

1. Will you please tell me whether the following pianists will be heard in New York between September and December of next season: Hofmann, Bauer and Rachmaninoff. 2. Does Busoni teach in Berlin? 3. Is Flesch a pianist and where is he? MALVINA KOCH.  
Indianapolis, July 4, 1922.

1. In all probability. All dates are not yet available. 2. Yes. 3. No, a violinist. From last reports, in Dresden.

???

### Story of the "Largo"

Question Box Editor:

Having recently heard Caruso's record of Handel's Largo, I would like to know where the work appears in Handel's compositions and something of its history. I always supposed it was an instrumental composition.

MRS. EDWARD WITHERSPOON.

Pittsfield, Mass., July 6, 1922.

This number was originally a vocal composition included in Handel's opera, "Xerxes." The hero of this opera, "Xerxes," sings this while standing beneath the shade of his favorite plane tree, and voices his gratitude for its

shade. The opening words are "Never was the shade of aught that grows more grateful."

???

### "Taming of the Shrew"

Question Box Editor:

Can you tell me when Herman Goetz's "Taming of the Shrew" was performed at the Metropolitan and who was in the cast? EDITH FALCONER.  
Cleveland, July 6, 1922.

It was presented on March 15, 1916, under Bodansky with a cast including Otto Goritz, Margarete Ober, Marie Rappold, Robert Leonhardt, Johannes Sembach, Clarence Whitehill, Basil Ruysdael, Albert Reiss, Max Bloch and Marie Mattfeld.

???

### Caruso and the Piano

Question Box Editor:

1. Will you please tell me whether Caruso played the piano? 2. Do you consider it a great drawback for a singer not to play himself? JACK MEDALE.

Logan, Ohio, June 30.

1. No, Caruso did not play the piano. 2. It depends entirely upon the individual. Practical knowledge of an instrument increases musicianship.

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## The Open Forum

[Continued from page 24]

War and the ultimate freedom of the Negro.

After the Civil War a new generation took up these songs and brought them where they are to-day. John Wesley Work, in his book "Afro-American Folk-Songs," tells of the devotion to these songs of the students and teachers of Fisk University. Other Negro schools and colleges, like Hampton Institute, Tuskegee, and Atlanta University, are teaching their students the value and beauty of these songs. None of them show any trace of bitterness or resentment.

Negro folk-songs are properly classified under four heads. They are the spirituals, the cradle songs, labor songs, and songs of freedom, or war songs. These songs sub-divide themselves into songs of sorrow, of joy, hope, faith and

adoration. The spirituals are the most numerous of the folk-songs. They were used the most, and took the place of the hymns used in the churches to-day. The spirituals were sacred to the Negro, and were the backbone of his religious life. The cradle songs are fewest and rarest in the collection. These songs were used by mothers who would croon to their children, and because the slave mothers were often depressed they had very little time to sing to their children, which accounts for the dearth of these songs.

The labor songs, or work songs, as they are sometimes called, are used by men who work. It is common throughout the South to hear large numbers of men singing while they work. These songs by laborers do much to lighten their burden. They differ from the spirituals in that they are concerned with material things. The songs of freedom were the songs by the Negro soldiers who fought in the Civil War. These songs stood the Negro soldiers in good stead, for while they sang, they fought. These songs kept up courage.

CLEVELAND G. ALLEN.

New York City, July 5, 1922.

Louis Baker Phillips Gives Organ Recital in Scranton, Pa.

SCRANTON, PA., July 15.—Louis Baker Phillips, organist of the First Church of Christ, Scientist, New York, gave a concert at the Asbury Methodist Church on the evening of June 20. The organist, who was for fourteen years a resident of this city, where he had charge of the music in the First Presbyterian Church, was heard by a large audience. His program comprised numbers by Kirnberger, Martini, Bach, Borowski, Borodin, Rubinstein, Lemare, Handel and a composition by himself.

New Bedford Hears "Mikado"

NEW BEDFORD, MASS., July 15.—"The Mikado" was recently given in the New Bedford Theater under the auspices of Le Cercle Gounod, Rodolphe Godreau conducting. The cast included Mary Grace, Lauretta Payette, Clinton H. White, Irene D. Pease, Wilfred Vanasse, Cleone E. Bates, Herbert J. Harper, and Richard K. Deyer. Mr. Godreau's effort was so successful that plans are already under way to produce "Pinafore" in October.

A. G. KAVANAUGH.

Artists in Southampton Programs

SOUTHAMPTON, L. I., July 15.—Bertha Ezra, soprano; Cornelius Van Vliet, cellist; Francis Moore, pianist, and Archibald Robinson, organist, gave a concert under the auspices of the Choral Society on the evening of July 2. A large audience heard the program, which was arranged by Louis Simmonds. Dorothy Rust Hemenway, soprano, pupil of Mr. Simmonds; Mr. Van Vliet and Mr. Moore also gave a program at the first view of an exhibition of paintings by the members of the National Association of Women Painters and Sculptors held in Memorial Hall on the afternoon of July 1.

Russian Singers Heard on "Request" Program at Capitol Theater

A "request" musical program was arranged by S. L. Rothafel at the Capitol Theater for the week beginning July 16. Twelve artists recruited from the

Russian Grand Opera Company were heard in a repertoire of folk songs and cathedral numbers of their native land prior to their departure for a concert engagement in Mexico City. The "Raymond" Overture by Thomas was played by the Capitol Orchestra, David Mendoza, William Axt and Joseph Klein conducting. The ballet divertissements comprised "Anitra's Dance" from the "Peer Gynt" Suite, danced by Doris Niles; Lincke's "Glow Worm," interpreted by Mlle. Gambarelli, première danseuse, and a Cakewalk designed by Alexander Oumansky to the familiar tune of "The Georgia Camp Meeting," danced by Thalia Zanou and Mr. Oumansky. Fredric Fradkin, concertmaster, played excerpts from "Schöne Rosmarin," "Caprice Viennois," "Liebesfreud" and "Liesbesleid" by Kreisler; "Souvenir" by Drdla and the "Prize Song" from "Meistersinger." Juan Reyes, Chilean pianist, played the Liszt Concerto in E Flat, and the "Blue Danube" as an encore. Yasha Bunchuk, first cellist, played and Melchiorre Mauro-Cottone was heard in organ numbers.

Vera Curtis Soloist at Willow Grove

Vera Curtis, soprano, was scheduled to fulfill her seventh season as soloist with the Philadelphia Orchestra under the direction of Wassili Leps at Willow Grove, Pa., the week beginning July 16. On Sunday evening, July 23, Miss Curtis will sing with the orchestra on the Steel Pier in Atlantic City, when her program will include operatic arias and a group of songs, including "The Great Awakening," by A. Walter Kramer.

Capouilliez Sings in Wilton, Conn.

WILTON, CONN., July 15.—François Capouilliez, bass, with Dr. George W. Andrews, of Oberlin College, at the piano, was heard in a recital in the Congregational Church on the evening of June 28. In a program that included arias by Verdi, Mozart and Gounod and songs by Tchaikovsky, Moussorgsky, Flegier, Brahms, Wolf, Speaks and Vanderpool, Mr. Capouilliez disclosed a voice of remarkable beauty and purity.

Orchestral and Dance Numbers Enliven Riesenfeld Theater Program

The music program prepared by Hugo Riesenfeld for the Rivoli Theater, during the week beginning July 16, included the Overture from Flotow's "Martha," played by the orchestra. Lillian Powell, a Denishawn dancer, interpreted "Anitra's Dance" from Grieg's "Peer Gynt" Suite with the Rivoli Ensemble. Miriam Lax, soprano, and Beatrice Wightwick, contralto, sang in a South Sea musical interlude arranged by Josiah Zuro, with the Rivoli Male Quartet. At the Rialto Theater the overture to Suppé's "Beautiful Galathea" was played by the orchestra, led by Hugo Riesenfeld and Joseph Littau. George Richardson, baritone, was the vocal soloist, and special organ numbers were given.

Students Will Accompany E. Robert Schmitz to France

After completing his Chicago Master Class session, E. Robert Schmitz, French pianist, will sail for France the last of July to be gone until December. Mr. Schmitz is planning to do work with a small group of his students who will go to France with him. They will work personally with Mr. Schmitz when he is not touring and will have the opportunity of coming in touch with the musical life of Paris and other musical centers of Europe.

Ernest Davis Sings for Rotarians

Ernest Davis, tenor, sang before the members of the New York Rotary Club on July 6. He is now under the management of Daniel Mayer, under whose direction he will be heard in concert next season. The tenor left New York last week to fulfill a series of engagements, among which are recitals in Erie, Pa., and Indianapolis, Ind.

MINNEAPOLIS, MINN.—A musical entertainment was given under the auspices of the Seventeenth District, W. C. T. U., at the Shubert Theater, to raise funds for the establishment of a mother-child center in this city.

## SCORE ENLIVEN COMEDY

Frank H. Grey, Composer of Songs, Collaborates in "Sue, Dear"

The composition of the score to a Broadway musical comedy is no sinecure, and the numbers contributed by Frank H. Grey, best known as a song-composer, to "Sue, Dear," are interesting specimens of their kind. The plot concerns a feminine jeweler's assistant who is persuaded to fill the place of a wedding guest who has been detained. The social structure is saved, and a *mésalliance* avoided, by the young lady's proving later to be a magazine writer in search of "color" via the industrial route.

Mr. Grey is best known as the composer of "Little Gray Home in the West," but he has eschewed ballad for fox-trot very successfully. An engaging number, "Smile and Forget," frequently recurs in the score and is rather well sung by Olga Steck, soprano. More individual is an excellent waltz song, "Love's Lane with You," which is sung near the end of the play by Miss Steck and Bradford Kirkbride, tenor. A lilt-tune appropriate as a dance number is "Pidgie-Widgie," cleverly given by Alice Cavanaugh and Bobby O'Neil. Most reprehensible to the reviewer was a "Samson et Dalila" number, in which the hackneyed air for contralto was synopocated to a text that proclaims it "the song that makes us happy!" That we affirm to be a rather unguarded statement!

R. M. K.

## CHORUS CLOSES SEASON

Washington Organization Ends Series—Other Events

WASHINGTON, D. C., July 15.—The National Community Chorus, Charles Wengert, conductor, closed its season of monthly concerts with an attractive program. The organization will resume its activities in the fall.

Mary Helen Howe, soprano; Paul Langer, cellist, and Marie H. Spurr, pianist, contributed to the Sunday program at the club house of the International Society of Arts and Letters. A trio number, "O, Divine Redeemer" was especially effective. Marie H. Spurr gave a fine interpretation of Schumann's "Evening." The occasion served to introduce several 'cello compositions of Baroness C. von Horst, who accompanied Paul Langer.

The pupils of Claude Robeson, director of the Rubinstein Club, and Mable White Hubbel gave a number of piano recitals during the past week. WILLARD HOWE.

English Organists Playing American Works

Many English organists are now using American organ music on their recital programs. A. G. Colborn, recital organist and composer, recently played four compositions by American composers at St. Stephen's Church, Bristol, England. The pieces were "Dominus Regnavit" by John Hermann Loud, "Salutation" by H. C. Macdougall, "At Evening" by R. Kinder, and "Festal March" by E. R. Kroeger.

Allen Singers in Recital

Julia Allen, soprano and teacher of singing, presented her pupils in recital in the Parish House on East Forty-Second Street on the evening of June 28. Those who took part in the program were Amelia Mann, Cecelia Bigney, Vere Hopp, John Walsh, Cecelia Kelly, Pauline Hudson, Lydia Rivera and Eleanor Bello. The accompanists were Louise Scheuerman, Mr. Lecuna and Miss Allen.

Ponselle Takes Cottage for Summer

Rosa Ponselle, soprano of the Metropolitan Opera, has taken a cottage on the Sound near Branford, Conn., where she will spend her vacation and work on the three new rôles which she is to sing at the Metropolitan Opera House next season. She will also learn new songs for her two concert tours which are already booked.

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# New Music: Vocal and Instrumental



## The Fourth Part of the Maia Bang Violin Method

The preceding three parts of Maia Bang's "Violin Method" (Carl Fischer) have already been considered in these columns, and this Part IV of the work, which is devoted to the study of the higher positions (the fourth and fifth), based on the teaching principles of Leopold Auer, is provided with original exercises and suggestions by that eminent pedagogue, who infuses the breath of the Petrograd Conservatoire into it by means of pregnant apothegms and reflections, voiced with conviction and authority. The author, Maia Bang, has clung in this book to her plan of providing little playing pieces and special studies to accompany the work upon each new difficulty, technical or musical, introduced; and with the same success which has marked her efforts in the previous volumes and which has already given these volumes an established place in the modern teaching curriculum. Valuable are the frequent illustrations, drawings, which show exactly how much of the bow is to be used, or which given point of the bow is to be employed in connection with certain bowings. This ocular demonstration provides an exact reference for the pupil who may forget his teacher's verbal injunctions on occasion. Other features of interest—a few chosen among many—are the admirable miniature essay on "Accompaniment," as regards accompaniment figures with melody on the violin itself and with reference to the violin and piano; a list of the principal terms used in modern music; and Professor Auer's own "Technical Supplement," consisting of a series of daily exercises in the fourth and fifth positions and for martelé bowing. As in the other books of this method, a wholly admirable principle of unhurried development, the presentation of one after another basic essential to violin playing, of one after another difficulty, has been followed out with success. In other words, Maia Bang makes a practical teaching application of the Biblical injunction of "sufficient unto the day the evil thereof," the word "evil" indicating the technical cross which the violin student must, perforce, learn to bear with ease. It is this thoroughness in disposing of one difficulty at a time which gives her method a special value. As in the other parts, too, there is a bi-lingual text, English and Spanish.

Maia Bang

## A Karl Philip Emanuel Bach Sonatina

It is a sprightly work, this "Sonatine" (Berlin: Raabe & Plothow), by Karl Philip Emanuel Bach, for piano, two flutes, two violins, viola and cello, which has been edited by Hjalmar von Dameck in a satisfactory and adequate manner. Karl Philip was fertile in pleasing melodic ideas, and the initial *Larghetto* and the concluding *Polacca* are particularly good.

## Maurice Ravel Writes a Sonata for Violin and Cello

Maurice Ravel, that distinguished disciple of the late Claude Debussy, though he has widely departed from the footsteps of that master in his later works, has inscribed his new "Sonate pour Violon et Violoncelle" (Paris: Durand et Cie.) to the memory of the great impressionist. The Sonata is in four parts: there is an *Allegro* in which the two instruments progress in a closely written due alternation and with considerable melodic effect. This is followed by a *Très vif* of piquant quality with a particularly brilliant ending (there is a difficult 'cello glissando in chromatic chords four measures from the close). The *Lento* beginning with a sonorous 'cello solo, is really lovely, and the voices of the two string instruments mingle with an expressive charm, both of theme and development, with a warmth and animation which is very appealing. To conclude with there is a *Vif, avec entrain*, and if the players are

to do justice to the *entrain* in question they will both need to be well equipped technically, for this final brilliant movement bristles with difficulties. The Sonata is absolute music in the strictest sense, and its main interest is one of design and expressive two-voice string movement. Incidentally, the conjunction of these two instruments seems to be one that appeals to Ravel, for he wrote a "Duo" for them not so very long ago. The Sonata is put forth in score, or rather in two separate parts, in score under one cover.

## Posthumous Works by Paganini Published for the First Time

"Movimento Perpetuo," "Variazioni sopra un Tema di Giuseppe Weigl," "Cantabile e Valzer" and "Cantabile" (Vienna: Universal Edition) are four compositions, hitherto unknown, by Paganini, which are published for the first time, edited by Georg Kinsky and Fritz Rotschild. Paganini, during his virtuoso career, was notoriously averse to having his own compositions, which he guarded jealously for his personal use, published. In fact, while he was alive, only the twenty-four Caprices and a few other compositions appeared. Even now, such compositions of Paganini as are published represent but a portion of the many with which he astonished and delighted the audiences of his time. These four pieces have been selected from among a number of other Paganini manuscripts (acquired in 1911, after the city of Genoa had declined to purchase them, by William Heyer, of Cologne, for his "Museum of Historical Curiosities"), and as an evidence of their authenticity the editors have supplied, in the case of the "Variazioni sopra un Tema di Giuseppe Weigl" and the "Cantabile e Valzer," beautifully clear and interesting facsimile reproductions of Paganini's original manuscript. The "Cantabile e Valzer" is dedicated to Paganini's pupil, Camillo Sivori. The discovery and publication of these interesting works must be of interest to every advanced violinist, for despite the lack of greater musical value in most of Paganini's output, as a technician and a writer for his instrument his fame endures. The "Movimento perpetuo" was originally written for violin and orchestra, and it is recorded that Paganini played it in exactly three minutes and three seconds. It is purely a brilliant bravura piece of the most effective kind, and is not without resemblances to the same composer's famous "Movimento perpetuo," Op. 11. The "Variazioni" employ the same Weigl theme which Beethoven has varied in his Trio in B Flat, Op. 11, for piano, clarinet and 'cello; and Paganini's treatment, with double-stop, flageolet and pizzicato tricks, is akin to that of the themes in his "Carnaval di Venezia" and "Non più mesta." The "Cantabile" in D was originally written for violin and piano and is comparatively easy, a charming, genuine violin melody, with the graceful singing line of the Italian operatic composers of Paganini's day. The "Cantabile e Valzer," written for Sivori at the age of ten, is light, attractive and altogether improvisational in character; the editors' piano accompaniment stands for an adaptation of the original one for guitar. Original fingerings by Paganini, where they occur, which every violinist who plays these pieces—and it stands to reason that many are likely to do so—will be tempted to essay, are one of the details of these admirably edited numbers.

## An Elegiac Violin Adagio by Arthur Emil Uhe

The "Adagio Elégiaque" (Breitkopf & Härtel) by Arthur Emil Uhe, for violin and piano, is an expressively melodious violin song in the style of a threnody, composed with genuine feeling, and offering a couple of attractive cadenza opportunities to show off and frame the more purely melody sections. It is dedicated to Arthur Hartmann.

## Three Attractive New Songs by American Composers

"Rita," "The Toy Balloon" and "Night-Song" (Harold Flammer, Inc.) are new songs by Isabelle Underhill, Julia E. Fox and Oscar J. Fox respectively. "Rita" is a catchy Spanish ballad with syncopation and guitar-rhythms, and a refrain which carries one along with it without effort. "The Toy

Balloon" is an encore song whose musical brightness and humor as well as its brevity—it is two pages long—make it excellently well suited for encore use. A lively, attractive little melody, with a piquant accompaniment, it deserves its sub-title of "A Joyful Song." The "Night-Song" by Oscar J. Fox, published in three keys, is a warmly conceived, spontaneous melody, a "natural" melody, which runs an expressive course in a three-fold repetition of a good melodic theme, with accompanimental variation, to a sustained climaxing high note.

## Orpheus Sung by Nero Presented by G. Francesco Malipiero

In his "Orfeo" (L'Ottava Canzone), a "musical representation" (London: J. & W. Chester, Ltd.) G. Francesco Malipiero, the distinguished Italian modernist, has added a one-act dramatic "Orpheus" score to those already written. There is an interesting and, one should imagine, effective scenic plan. The curtain rises on an eighteenth century theater. After a scene of vocal gallantry between the gentlemen and ladies who take their places on gilded chairs, the intercalated musical cries of a seller of cooling drinks who makes his rounds, and the entry of rococo royal personages, characterized by a pompous march movement, the King taking his place in the front row of gilded chairs, taps the ground three times with his cane. A second curtain now rises, disclosing three smaller curtained stages. As the curtains hiding those at the left and right are raised there are shown respectively, audiences of peruked burghers and of children. The burghers and children clamor in amusing choral unison for "Nero!" and insist on the curtain of the smaller elevated central stage being raised. A bit of instrumental entr'acte music precedes the raising of the curtain on a scenic panorama of ancient Rome and Nero, seemingly suspended from the flies by a stout chord like a marionette, in white tunic, laurel-crowned, a lyre in his hand, appears. He burlesques his own well-known historical characteristics in a pompous recitative song, supported by a lamenting chorus of slaves and attendants, and moves on in extended recitative style to sing in praise of himself. Malipiero, who has made so thorough a study of the Italian lyric and dramatic style of the seventeenth and eighteenth centuries is perfectly at home here, and it might be said that the melodic line of his recitatives throughout the opera is more akin to that of Monteverde or Cavalli than to those of Wagner or Debussy. The chorus of children now applauds, while that of the burghers denounces him, the cries of *bravo* with *basta* mingling with humorous effect. Agrippina, dragged in by the hangman and slaughtered before Nero's eyes, gives the latter another solo opportunity which he improves at length in a melody radiant with joy, tickled to death at the idea that he will be known as "the inhuman." Again the elders sing their disapproval and the children applaud. Another long solo by Nero, at the end of which he thrusts Agrippina's corpse from him with his foot, raises the enthusiasm of the children to its highest pitch, while the burghers howl their disgust. But now the white figure of Orpheus, as a pagliaccio with a lute, is projected against a black background, and he—after a declamatory introduction, in which he praises the generous artistic good taste of the eighteenth century—sings a really beautiful aria, clear and expressive, genuinely musical, at whose end the entire audience has fallen asleep, excepting the Queen, who listens to him with rapture. Thereupon he enters on a more movemented and dramatic flight of song, and at its climax the Queen gives him her arm and they disappear, leaving the rest—the artistic eighteenth century audience—snoring amid the flickering candles. Malipiero's ingenious irony, as shown in his tale, is handled with consummate musical appositeness and skill. Perhaps the Neronian recitatives are a



G. Francesco Malipiero

trifle monotonous; yet they are relieved by the comic chorus and incidental stage action, and the lovely Orphean solos amply atone for whatever their defects may be. "L'Orfeide, No. III," is a more than ordinarily enjoyable little score, and one in which musical scholarship, humor and beauty of invention are rarely and charmingly mingled.

## A New Edition of An Old Teaching Classic

"Twenty-two Little Piano Pieces" (Oliver Ditson Co.) for the study of rhythm and expression, by Franz Behr (he is also known in the literature of the teaching piece as "William Cooper," "Charles Morley" and "Francesco d'Orso"), is one of those older sets of easy teaching pieces which have held their own despite much modern competition. Perhaps one reason for the fact lies in the composer's use of folk-melodies—which is a strong point in many of the best modern collections of easy teaching pieces—and an attractive manner of presenting them for the young piano growth. It is strange to think that a piano teacher in Mecklenburg, in 1850 or 1860, should have anticipated New York methods of 1922.

## A Piano Nov-elette Inspired by a South Carolina Folk-Melody

Eugen Putnam's "Nov-elette" (Carl Fischer) is not just and merely a novelette for piano, but a very jolly art-development, with happy syn-copation touches of a folk-dance tune found in the home county, Laurens, of Governor Cooper of South Carolina, to whom it is dedicated. It is quite brilliantly pianistic, and the composer has paid MUSICAL AMERICA the compliment of quoting on the outside title-page of his composition two sentences of Igor Stravinsky, in an article published in the issue of Nov. 26, 1921. Since they so nicely justify what Mr. Putnam himself has done, they may well be repeated: "True art rests in the people—above all, true musical art. Folk-wise songs and dances display a wealth which wholly captivates me, and wherever I find them I take possession of them and use them in my works."

## A Standard Work by Clementi the Technician

In his technical exercises Clementi, as witness his "Preludes and Exercises in All the Major and Minor Keys" (Oliver Ditson Co.) for the piano, is still as valid for the pianist as perhaps, Rode or Fiorillo for the violinist. Clementi, the technician, the Clementi of the "Gradus" and these "Preludes" is quite a different man from the Clementi of the sonatas in which he anticipates Beethoven and the dawn of romanticism. Yet even here, in occasional examples of the canon developments which he presents, we have a spark of that genius found in the major works; and, as to their mechanical usefulness for finger training, they cannot be gainsaid. This new edition of a standard older work has been carefully edited by Karl Benker. F. H. M.

## Reviews in Brief

"Nella Mia Navicella" (Trieste: Carlo Schmidl). A graceful waltz-barcarolle, not over Grade 3 in difficulty, and with an attractive swing, for piano, by V. Ranzato.

"Dinah" (E. C. Schirmer Music Co.). This sentimental Negro ballad of Clayton Johns is a catchy number and it appears as a baritone solo, plus arrangements for female mixed and male chorus.

"My Love For You" (Schroeder & Gunther). Katherine Schuyler Ahnelt's pleasing ballad, dedicated to Mme. Gina Ciaparelli-Viafora, makes an excellent teaching song. It is published for high and for mezzo voice.

"Autumn Song," "Cradle Song" (G. Schirmer). Two expressive and musical song originals by the Russian composer Gretchaninoff, not difficult, added to the organist's recital repertoire in transcriptions by Harvey B. Gaul and Gottfried H. Federlein.

"In the Dark, in the Dew" (Clayton F. Summy Co.). An expressive two-page a cappella chorus for male voices, by Joseph W. Clokey, with some effective higher notes for the first tenor.

"O Sing Unto the Lord," "Te Deum Laudamus" (The Heidelberg Press). A rousing service anthem and a straightforward singable Te Deum (in F) for mixed voices, by J. F. Ohl.



# Lo, the Poor Examiner!

[Continued from page 3]

mention. Again, the tyro assures us that Bach "established equal temperament." And no sooner have we realized the advantages of equal temperament, mentally as well as musically, than our temper is further tried by the assertion that Bach wrote "for absolute instruments." This is absolutely and altogether too much. Let us pass on to another phase of our subject.

## Evolution of "Plainsong"

This is inattention. Either the last named failing, or some passing indisposition, or even sheer prejudice, might have been the reason for inciting some young student to allude to plainsong as "painsong," and to describe it as "a melody written in the Gregory mode"; but nothing but inattention pure and simple could have produced the startling information that "a chest viol" was "an instrument resembling the violin." A chest of viols we have heard of. But a chest viol? Inattention betrays itself as much or more in answers relating to musicians as in those concerned with musical instruments or forms. Thus Franco of Cologne, perhaps the first man to write a treatise on measured music, is declared to have been "the first man to write a note." Similarly Frescobaldi, the illustrious Italian organist of the seventeenth century, is credited with being the first man "to play a total fugue." The turn of "tonal" into "total" can only be accounted for on the ground of inattention. That the last candidate had but little knowledge of Scripture is proved by the statement that Orlando Gibbons wrote "Hosanna to the song of David." Here the substitution of "Song" for "Son" shows a lack of precision as well as of poetry. Time and space only per-

mit us to mention the sad case of the candidate who alluded to Haydn's "Seven Last Words" as the "Seven Long Days," and that of another aspirant to fame who avouched that the principal solos in Handel's "Messiah" were "Everybody shall be exalted" and "Every valley shall be exhausted."

Among errors due to incoherency and incomprehensibility of statement we may place the definition of a canon as "a short setting of the Scriptures," of an anthem as "the singing of a part of a bright character against a fixed subject," of a mode as "whether a thing is major or minor," and of an unprepared discord as "a discord approached without letting it be known." But wonder as to what all this may mean is intensified when we read that Palestrina "wrote a composition one of which was the Trent Company that did away with the Psalms." Here the allusion to that august body, the Council of Trent, as a mere commercial company, even with a capital C, is an indignity absolutely insufferable. But this humiliation is not so great as that reserved for Haydn, of whom it is declared that he "did not write up to perfection at first, but after he had heard several of the greatest he took on to the world's way."

The utter incompetency exhibited in these answers is closely followed by inaccuracy, as displayed in the statement that time is "the rate of playing," that the second of two tied notes is "not played," meaning, of course, not repeated or articulated; that a figured bass is "when a cord (? chord) has a 3 under it," and that the principal choruses in Handel's "Israel in Egypt," which we have always understood to be "The Hailstone Chorus," and "The Horse and His Rider" are "Hailstones" and "The Horse without a Rider."

Inaccuracy is closely followed by incompleteness, as when we were once told that a recitative represented "something sung with a chord at the end," a rather crude idea of the cadence chords which have characterized this form from the days of Carissimi to those of Wagner.

Imagination is another fruitful source of error, often fostered by faulty textbooks indulging in fairy tales concerning the great composers. Hence it is that we are advised that Palestrina "invented the vocal tremble"; Corelli is generously credited with being "the first to write about the sufferings and death of Christ set to orchestral accompaniment for soloist or choirs," and as being "the man to whom we owe most everything"; while poor Purcell is dismissed as one who "made a figured base for a harpsichord." Still worse is the definition of canon as "something very large, which is very hard to play on." This, however, must yield the palm to the definition of Bach's "Musikalisches Opfer,"—generally known in English as the "Musical Offering" or "Musical Sacrifice,"—as being "the sacrifice of music paper consumed by Bach in the writing of so many fugues!"

## The Musical Top Hat

In direct opposition to the inventive comes the inarticulate or inexpressive, which describes a natural as "a sign placed against a sharp or flat which is not wanted." After this comes the idiomatic or colloquial, such as the American student who declared that *Andante* meant "right slow," or the candidate of Teutonic extraction who described a lute as "a string instrument that is which you pluck." Then there is the ingenious type of answer, which explains a whole rest as "a top hat turned upside down," and describes resolution as "the way to get away from a cord,"—a knowledge which many a man condemned to be hung would have been thankful enough to have possessed.

Then there is the imitative or iterative—the literalist who obeys the rule of the printing office, and follows his copy even when it goes out of the window! Some years ago we were assured by a lad that *rallentando* could not possibly mean "gradually slower" because, in his book, it was described as "gradually decreasing the speed." Inversion sometimes causes trouble, as in the case of the young lady who described the obsolete stringed instrument, the lute, as "a long instrument played with the lip." This is a greater error than the mere transposition of a letter.

Lastly there are the illogical statements among which we could mention the definition of the Mass as "a Catholic service without music and a motet as 'a similar setting of sacred Latin words,' and read with astonishment that "Parthenia,"—the first virginal music printed from engraved copper plates in England,—was "a collection of dime music." How "dime editions" could have existed two centuries before the coin of that name was known, we were not informed. This is on a par with the answer that the distance from B to C is "about an inch." It also reminds us of the Lancashire lass whose father, prior to a public performance upon the pianoforte (not upon the organ, he it noted), sent a note to the adjudicator, asking the latter to excuse any imperfections in the keyboard performance of the young contestant because she had a wooden leg!

And lest it be thought that all our stories tell against the poor tyro we will tell one,—and tell it as it was told to us,—which shows the young examinee in a more favorable light. A parson named Jordan had a son entering for a scholarship examination. The fond parent was so concerned about his son's success that he instructed the latter to "wire" him as soon as the results were known. In due course the father received this message: "Hymn 123, last two lines." The anxious cleric hastily looked up the hymn in his denominational hymnal and found to his intense delight these lines:

"Sorrow vanished, labor ended,  
Jordan passed!"

PORTLAND, ORE.—Carl Denton, conductor of the local symphony, will go to California for the summer. Cora Blosser presented her pupils in three piano recitals. Other students' recitals were sponsored by Mrs. Ella Connell Hesse, Netty Leona Roy, Lena W. Chambers, Verl Butler, Mrs. Mitylene Fraker Stites, Mrs. C. E. Goetz, Virgil Isham and others.

## TWO RECITALS IN TOLEDO

### Summer Silence Agreeably Broken by Piano and Organ Programs

TOLEDO, O., July 15.—After a flourishing musical season in this city, the summer dearth has set in. Two enjoyable recitals, however, have been heard recently. The first was given by Helen Wright, who has studied during the past two years with Ralph Leopold in New York. Grinnell Hall was crowded and Miss Wright played a well-balanced program of works, old and new, bringing out their poetical aspects in a manner that proved her substantial musicianship.

The other concert took the form of the dedication of the new Skinner organ in St. Mark's Episcopal Church, Mr. William E. Zeuch, of Boston, playing the opening program. The organ is a large three-manual instrument, capable of much variety of color and dynamic contrast. Mr. Zeuch played an interesting program in sterling style.

J. HAROLD HARDER.

### Potsdam Children Give Evidence of Musical Progress

POTSDAM, N. Y., July 15.—Musical portions of the commencement exercises of the schools demonstrated the progress made by the children in their study of music. An orchestra led by Franklin H. Bishop; a chorus led by Julia E. Crane and Erva Skinner; vocal pupils of Harriet Crane Bryant, Ellen Morgan and Clara Beaudry; children in sight-reading and concerted singing, the work of graduate teachers of the Crane Institute; all these were heard, assisted by Frank Merrill Cram, organist. Praise-worthy, also, was the singing of the newly formed New Century Glee Club. HARRIET CRANE BRYANT.

SILVERTON, ORE.—Mary Schultz, violinist, was heard at the Eugene Field Auditorium. J. Hutcheson of Portland was at the piano. The Parent-Teachers' Association sponsored the event.

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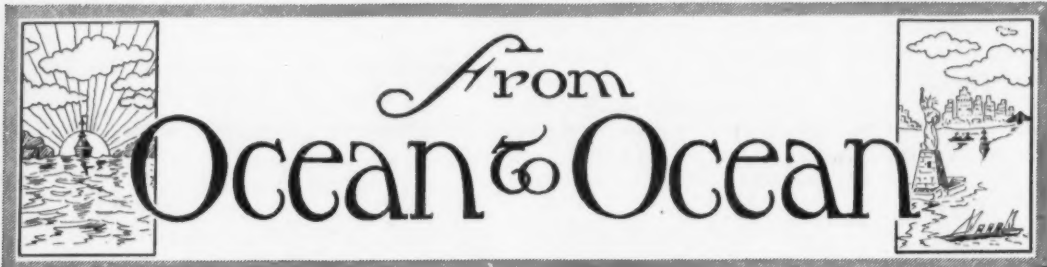
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CHICOPEE, MASS.—Davies' cantata, "Pilgrim's Progress," was sung by the choir of the United Presbyterian Church.

TAYLOR, PA.—Mabel Clark of West Chester, soprano, sang a solo at a recent service of the Methodist Episcopal Church.

ANTHONY, KAN.—Piano lessons are given free to local High School pupils who have attained a sufficiently high grade in their studies.

SANDPOINT, IDAHO.—The Sandpoint Band played at the Fourth of July celebration given by the American Legion, which attended by 5000 persons.

HANNIBAL, MO.—In the "Mark Twain" Historical Pageant presented here recently, William Stout of Hannibal, tenor, impersonated Tom Sawyer.

ROCHESTER, ILL.—Helen Nettleton presented a number of piano pupils in recital at the Christian Church. Diamond Vadakin, soprano, was the assisting soloist.

WILMINGTON, DEL.—The Philharmonic Band, J. Morris Robinson, conductor, gave a concert at Stapler Park, under the auspices of the Wilmington Music Commission.

ST. PAUL, MINN.—Kathryn Greenman, organist, accompanied by her mother, Mrs. J. E. Greenman, has left for a period of music study in New York and Philadelphia.

SALINA, KAN.—Sol Phillips, tenor, a graduate of the Institute of Musical Art, New York, appeared in concert here recently. Mr. Phillips has opened a vocal studio here for the summer.

MASON CITY, IOWA.—The local Fife and Drum Corps, led by Dr. R. F. Desart, was engaged to play at the Fourth of July celebration at Elgin, and later at West Union, Parkersburg and other towns.

TOLEDO, OHIO.—William F. Zeuch of Boston, organist, was heard in recital at St. Mark's Episcopal Church. Mr. Zeuch was guest of honor at a dinner given by a group of local organists at the Belvedere.

TORONTO, CANADA.—Members of the Scottish Chorus held their annual picnic on Queenston Heights. Pipers and drummers of the Forty-eighth Highlanders played stirring Scotch airs. The chorus sang numbers.

SPRINGFIELD, MASS.—"The Mikado" was presented by a capital company, under the management of Milton Aborn of New York, at the Broadway Theater. The cast included Maude Gray, Virginia Watson, Roy Purviance, Dan Marble, and Lee Daly.

WATERLOO, IOWA.—The Modern School of Music held its semi-annual recital at the Waterloo Women's Club in the Pinkerton building, when Dolly Varien, director of the school, presented her pupils in a recital of vocal and piano music and esthetic dancing.

SEATTLE, WASH.—Piano students of Orril V. Stapp gave two programs recently. A recital was given by Florence McCane and other piano students of Louise C. Beck. Vocal and piano pupils of James Hamilton Howe, connected with the Adams School of Music, were also heard.

BENSON, NEB.—The choir of the Presbyterian Church, under Frank Van Gundy, recently sang Gaul's "Holy City." George Salsgivers, tenor, will leave the Hanscom Park Methodist Church choir, where he was soloist, to lead the Benson Methodist Church choir during the coming year.

KIWA, KAN.—Laura Lambert, a girl violinist of Kiwa, for the last five years has made a single return trip of two hundred and thirty miles every week in order to gain violin instruction. Miss

Lambert, who will be graduated from Kiawa High School next year, expects to go to New York to study.

SEATTLE, WASH.—Annie Louise David, harpist and guest teacher at the Cornish School, was heard in recital, assisted by Jacques Jou-Jerville, head of the voice department of the school, and Maurice Le Plat, newly-appointed head of the violin department. A reception for the guest members of the faculty followed.

NEW ORLEANS, LA.—Sol Rosenfield, New Orleans pianist, sailed for France, to continue his musical education under Feruccio Busoni and Isidore Philipp. Mr. Rosenfield aroused unusual interest at a recital given at the Newcomb School of Music last year while under the tutelage of Giuseppe Ferrata. Later he was a pupil of Percy Grainger.

LEWISTON, IDAHO.—A chorus of thirty-five voices and an orchestra of eight players, all full-blood Nez Perce Indians, sang Lorenze's cantata, "Easter Evangel," under the leadership of Robert Aiken of Seattle, at the Methodist Church. The musicians were visitors from the annual encampment of the Indian Presbyterian Church at Camp Talmaks, Idaho.

MORGANTOWN, W. VA.—The music school of the University of West Virginia, Louis Plack director, presented in concert the university male quartet, assisted by Anna DeLynn, soprano; Edna Leyman Morris, contralto; Ethel Borden Black and Alma Martin, accompanists. The members of the quartet are Robert Helman, Louis Black, Ed Beckett and Clyde Beckett.

LIME SPRINGS, IOWA.—A new pipe organ was dedicated with a recital at the Methodist Church. The instrument is a gift of W. C. Brown, former president of the New York Central Railroad, who passed his boyhood in Lime Springs. The dedication was a fitting close to a "homecoming" celebration, lasting three days and attended by former residents from sixteen states.

ZANESVILLE, OHIO.—Studies are closing rapidly and pupils have made a fine showing in recitals. Several teachers are away for study during the summer. The Junior Harmony Circle, which is busy with Near East Relief, plans one or two musical teas to keep up interest. Plans are progressing for the festival of the Ohio Music Teachers' Association and the Ohio Federation of Music Clubs next March.

HAMILTON, OHIO.—During the recent convention of the Southwest District of Women's Clubs, Geoffrey O'Hara addressed the delegates on the work of MUSICAL AMERICA. He paid a glowing tribute to John C. Freund, praising the aim and achievement of his publication. Mr. O'Hara also advised his hearers to discover for themselves the excellent work done by American artists trained in this country.

PORTLAND, ORE.—The Columbia Ladies' Orchestra, under the leadership of Mrs. E. L. Knight, recently completed a successful Chautauqua tour. The members

of the orchestra are Mrs. E. L. Knight, Patsy Whalen and Grace Thompson, violins; Hazel Babbidge, cello; Margaret Laughton, flute; Meda Arant, French horn; Billie Brady, trombone; Harriet Baughman, cornet, and Jessie MacRae, piano. Mae O'Neill Feldman, soprano, is soloist with the orchestra.

PORTLAND, ORE.—F. A. Arens was the honor guest at a dinner given by a number of Portland musicians at the University Club. J. Ross Fargo was toastmaster. Those present were Lucien E. Becker, J. H. Dundore, Frank Eichenlaub, David Campbell, Tom Ordeman, F. W. Goodrich, George Wilbur Reed, Clayton Summy, William M. Scott, Joe Mulden, William N. Boyer, Parrish Williams, Otto Wedemeyer, J. L. Wallin, Dent Mowrey, Carl Denton, Dr. Ralph Walker, George Hotchkiss Street and Carl Grissen.

WELLINGTON, KAN.—Sue Brook and Bonnie Brook of Wellington, folk-song singers, have returned from a Lyceum concert tour. The Wellington Band, under Dr. Harry Oliver, gave three concerts on Independence Day. Charlotte Rose, of Detroit, is teaching a summer class at the Winfield College of Music. The institution has a Junior Federated Music Club which is doing excellent work. Mrs. Ralph Shanklin is sponsor for it. A chamber trio of youthful musicians includes a pianist of fifteen and a violinist and a cellist of thirteen.

POTSDAM, N. Y.—The State Normal School has opened its summer sessions. Erva Skinner, head of the normal school music course for teachers, has charge of several courses in music and Miss Crane is director of the institution. Visitors to Potsdam are Ernest Hawthorne, a piano instructor at Syracuse University, and son of F. E. Hawthorne of the Hawthorne Piano School of this city; and Howard D. Bryant, baritone and teacher, who leads the Centenary Methodist Church Choir of Richmond, Va.

BRIDGEPORT, CONN.—A series of three recitals was given on successive evenings at the High School auditorium by the pupils of John Adam Hugo, pianist, and August Berger, violinist. A feature of the first evening was the work of the ensemble classes of these two teachers, while the other two evenings were devoted to the work of individual pupils. The piano pupils of Frederick B. Grannis were heard recently in recital at the Business and Professional Women's Club. On the same evening the vocal pupils of Mrs. Grannis gave a recital.

WICHITA, KAN.—At a graduating recital held in the chapel of Fairmount College on July 5, John Payne received the degree of Bachelor of Music, and Dorothy Bailey a diploma in piano. Mr. Payne is from the class of Frank A. Power; Miss Bailey from that of Reno B. Meyers. A recital was given recently by the violin pupils of the Wichita College of Music and Dramatic Art, the following students being heard: Florian Lindberg, Willette Nelson, Rebecca Wolkow, Frank Leslie, John Basham, Frances Basham, Isador Halpern, Nea Hockett, Howard Lipp, Lewellyn Butler, Ruby Woolf.

LONG BEACH, CAL.—Pupils of William Conrad Mills recently heard Frances Norton, soprano, who sang before the Ladies' Club of San Pedro: Ruth Burdick Williams, soprano, before the Knights of Pythias, Maryland Hotel, Pasadena; Marjorie Goddard, soprano, at the Gamut Club, Los Angeles; Douglas Normington, baritone. St. Luke's Parish House, and Mrs. Carol Whiteley, soprano,

Lions' Club, Virginia Hotel. The accompanists were Mae Gilbert and Mrs. Louise V. Behling. Other teachers presenting pupils recently were Mrs. Anne Hewett, Dola Daugherty, Minnie O'Neill and Pauline Farquhar.

CHARLESTON, S. C.—Gertrude Hass, an eight-year-old pupil of Virginia Tupper, gave a second recital of songs and piano pieces. The child artist played the whole program from memory with much credit. A last recital of the season by Miss Tupper's pupils was given in her studio in the Siegling Music Building. Those participating were Luzie Bosch, Carey Singletary, Billy Michell, Annie Francis King, Pearl Dixon, Mildred Meyer, Helen Sahlmann, Helen Shuler, Margaret Sanders, Octavia Tanksley, Catherine Cabell and Lillian Martin. Gertrude Cappelmann, piano teacher, is conducting a summer music school at Ashley Hall for the third season.

OKLAHOMA CITY, OKLA.—An annual Bach program was given by piano pupils of Hyla Florence Long. Helen Patterson and Lucile Collier read papers. Dorothy Rebstein, associate teacher, and Lucile Hales, reader, were assisting artists. Others who participated were Mariel Ballard, Marian Estes, Catherine Ann Hivick, Janet Huckins, Mary Edna Trammell, Mary Tjorn Hatcher, Mary Reily, Mary Katherine Burns, Mrs. Besie Leigh Chestnut, Dorothy Dick, of El Reno, and Jane Everest. Other recitals by pupils of Miss Long were given, with Estha Fonvielle, soprano; Katherine Vickers, reader, and Gertrude Veal, cellist, and Mrs. John Harris, accompanist, assisting.

POUGHKEEPSIE, N. Y.—A recital was given by the pupils of Louise Virginia Rice, assisted by the Schubert Male Quartet, and Katherine Hall Duncan, violinist, at Vassar Brothers Institute. Vocalists who were heard included: Mrs. John Roy Plass, Charlotte Telford Olliver, Nellie Jeannette Bennett, Ruth Edna Bedford, Mary Edith Burdick, Mrs. Harry B. Coutant, Michael James Kelley, and a male quartet comprising R. D. Still, C. R. Becker, H. R. Bollinger and I. H. Dickinson. Piano numbers, including two-piano arrangements, were given by Luarena Light, Charles Roland Becker, Dorothy Pierce Leach, Phyllis Woolsey Shattuck, and Werner George Luhrs. A women's chorus was also heard.

ASTORIA, ORE.—The annual concert by pupils of Mrs. Rose Coursen-Reed was given in the high school auditorium. The Treble Clef Club of Astoria assisted. Mrs. J. S. Dellinger was the accompanist. The soloists were Mrs. A. DeWitt Appleton, Helga Benson, Miss Borkman, Mrs. Floyd C. Foster, Gertrude Kearney, Adeline Olson, Gayle Roberts, Mrs. J. N. Shaner and Mrs. W. R. Swart. The members of the Treble Clef Club who took part were Mrs. A. A. Finch, Mrs. W. R. Swart, Mrs. J. H. Shaner, Mrs. Charles Houston, Mrs. F. C. Green, Mrs. J. D. Snell, E. Grace Williams, Hazel Loudon, Mrs. William Shaner, Mrs. E. R. Stuller, Mrs. M. J. Kanary, Mrs. A. F. Uttinger, Adeline Olson, Mrs. J. E. Bigelow, Mrs. O. J. Munson, Blanche Slade, Helen Gronholm, Cecelia Beyers, Mrs. A. DeWitt Appleton, Mrs. H. J. Holzapfel, Mrs. Floyd C. Foster, Mrs. K. Nilson, Mrs. Enoch Mathison, Mrs. J. W. Caffyn, Frances Strange, Mrs. E. R. Campbell, Gertrude Kearney, Alno Malinen and Maude Larsen.

LONG BEACH, CAL.—Olga Steeb presented her pupil, Bernice Hall, in recital in Fitzgerald Recital Hall. Isabel Smith, soprano, with Mrs. Lois Waltz, accompanist, assisted in the program. Helen M. Sargent presented her junior piano pupils in recital at the George Washington School Auditorium. The youngest pupil was Janet Frey, seven years old, who showed unusual talent after study of only five months; Mary Loretto Feltman, Claudia Elena Miller, Mary Kathryn Snow, Marie Lovell, Constance Grant and Ruth Wood were heard. The assisting artist was Mrs. Carrie Donaldson Kraft, dramatic soprano. Louise Robinson, accompanist, also a pupil of Miss Sargent, contributed a number to the program. Pearle Trauger Thompson, of the American School of Music, presented voice and piano pupils in recital, assisted by a trio from the violin department, pupils of Ludwig G. Kading. Louise D'Artell presented these four pupils in an operatic program recently: Maxine Cecelia Rumsev, pianist; Villa Le Gates and Bernice Leiman, sopranos, and Jacques Sinco Smith, baritone.

## Organizations Elect Officers

CHARLESTON, S. C.—The B Natural Club, a junior musical organization comprising pupils of Virginia Tupper, was recently organized. The officers elected are: Helen Sahlmann, president; Annie Frances King, vice-president; Helen Shuler, secretary, and Mildred Meyer, treasurer.

MCCONNELSVILLE, OHIO.—The Muskingum Valley Music Club has organized for the coming year. The officers are: Dr. Emmett Fayen, president; Major F. M. Kahler, vice-president; Mrs. D. G. Jackson, secretary, and Kenneth Longley, treasurer. The executive committee includes the president, G. M. Scott and J.

E. McKeown. The club chorus of 100 voices is conducted by Omar Wilson.

LONG BEACH, CAL.—The following officers have been elected by the local Theater Organists' Association: Frank Anderson, president; Pearl Halbreter, vice-president; Roy L. Medcalf, recording secretary; Ralph Waldo Emerson, financial secretary, and Robert Christensen, Glennie B. Sohn and Mabel Adams Hennel, directors. The Heather Glee Club of Long Beach was recently organized with the following officers: Inez M. Logan, president and musical director; Katherine MacKay, secretary and treasurer, and William MacKay, stage manager.



## New Publications Offer Variety in Reading to the Music Lover

[Continued from page 9]

from composers more or less disgruntled with publishers in the United States, letters which appear from time to time in MUSICAL AMERICA's "Open Forum," whether the nature of publishers has changed—for, of course, it cannot be that there are no longer any Beethovens, or, at least, composers just as good. These letters of the master of Bonn are friendly, appreciative, humorous. The book is a pleasant addition to existing Beethoveniana.

### Essays of a Modern German Composer

**"BETRACHTUNGEN ZUR KUNST"** (Leipzig: C. F. W. Siegel's Musikalienh. R. Linnemann) by Siegmund von Hausegger, forms Vol. 39-41 of that admirable series of musical monographs edited by Dr. Richard Strauss under the general title of "Die Musik." The distinguished German composer who is the author of the essays—or rather, short impressions and reactions—contained in it, shows that he has meditated a variety of subjects of timely musical interest, often with profit. His range is large. There are personalities, Goethe as well as Bach; studies of his own works; discussions of details of "Practical Musical Life," and admirable little considerations "Regarding Concert Programs," "Orchestral Song," "Schönberg's Reforms in Scoring," and other more general topics. The book is one which may be taken in hand at any odd moment and enjoyed.

### A Musical Lay Breviary

**DR. HERMANN UNGER'S** "Musikalisches Laienbrevier" (Munich:

*Drei Masken Verlag*), is a more than usually readable and enjoyable, not too technical, either, "promenade through musical history for music lovers," as its author correctly calls it. A broad, human view of the development of music by and large is afforded, and a good definition of the true inwardness of musical culture is given in the concluding paragraphs: "Participating in the audition of an art work, re-creating it just as the virtuoso who is performing must do, you yourself are 'exalted,' become his fellow-artist, take part on a small scale, in the purification of Faust, to renew it in your own self in your daily life. And this you will accomplish, not by whistling or playing the piece you may have heard, to the torture of your neighbor's ears, but by turning your life itself into an art work. . . . It is an endless circle, running from the universal to the individual and back again, one without which no nation or art will ever continue to survive."

### Modern Opera Summarized

**EDGAR ISTELE'S** "Die Moderne Oper" (Leipzig: B. G. Teubner) covers its subject from 1883 to 1914, from the death of Wagner to the war, with an interesting glance into the future—it ends by stressing Nietzsche's exclamation: "I now regard all music from the viewpoint of the continually increasing decay of the sense of melody. Melody, the last and sublimest art among arts, has laws of logic which our anarchy would decry as slavery!" The whole subject of modern opera, in its natural divisions: the Wagnerian heritage; the romantic opera; and the national operas, has been treated with maximum clearness and conciseness. Dr. Istel's little book is more adequate than many a more pretentious volume, and deserves to be widely known.

### Home Education in Music

**IN** his "Die Musikalische Probleme der Gegenwart und ihre Lösung" (Stuttgart: Dr. Benno Filser Verlag), Karl Blessinger devotes a volume to earnest and intelligent consideration of the many vexing problems of present-day music, quoting the French philosopher G. Tarde's definition of the age just past, the "Age of Fashion," to establish it as one incapable of real organic development, opposing the purely animalistic to the coldly reasoned, without room for a more intimate emotional life, for a purer and nobler humanitarianism. Blessinger declares that a general improvement of the home education of youth, and a more intensive influence toward the realization of humanitarian ideals exerted by parents on their children, presents the solution of the modern problem of arousing a more universal love for music, and its greater and more intelligent cultivation. This is the gist of the book, which is well worth reading in detail, since the author has a clear enough concept of the ills of the modern body musical, and establishes the value of his remedies with logic, and in an interesting way.

### The Bayeux Manuscript

**"LE MANUSCRIPT DE BAYEUX"** (Publications de la Faculté des

*Lettres de l'Université de Strasbourg*) is a beautifully complete and detailed specialized publication of the famous Alsatian academic institution, in which Dr. Théodore Gérold, of the faculty of Strasbourg University, presents the text and music of a fifteenth century song collection, the Bayeux manuscript, with explanatory notes, a valuable introductory essay, and a fine reproduction of two of the ornate pages of the original manuscript in question. For the folk-song music of the fifteenth century, the Bayeux manuscript would seem to be what the Bayeux tapestry is for the history and costume of the eleventh, with respect to the Norman conquest. Among the melodies offered by Dr. Gérold are love songs and adventure songs, songs satiric, political and historic, pastoral songs, *chansons grivoises*, somewhat "off color," as it were, and drinking songs. And among them are airs altogether delightful, which might tempt many a composer to harmonization. The monograph is one which singers who introduce the fifteenth-century folk-song on their programs should know. The old notation has been modified by the use of measure-lines and modern note-values in order to facilitate comprehension, and Dr. Gérold does not claim too much when he opines that "From the aesthetic point of view the reading of these Bayeux songs—with the exception of a few which, in the words of the musician priest Eloi Amerval, are a 'little gross'—and, in particular, their melodies, may be accounted an artistic pleasure, and one which cannot help but increase interest in the old French song."

F. H. M.

### Christiaan Kriens Goes to Meredith, N. H., for Summer

Christiaan Kriens, violinist, has gone to Meredith, N. H., where he will spend the summer composing and preparing his repertoire for the coming season. He will be heard in a recital in Aeolian Hall again next fall.

**RONCEVERTE, W. VA.**—Mrs. J. W. Haynes recently presented her pupils in a series of three recitals. Prizes were awarded to Nellie McCrary, Christine and Thomas Gilhooley, Charlotte Erwin and Elizabeth Osborne. Others participating were Winnie Pennington, Margaret Houchins, Doran Samples, Pauline Osborne, Helen Terrell, Ida Ott, Eliza Renick, Virginia Jordan, Virginia Grove, Forest Sampson, Margaret Dolin, Virginia Doggett, Mary Margaret Lee, Mary Moore, Alice Kramer, Lucile Doughty, Elizabeth Kramer, Blanche Pennington, Catherine Kauffelt, Frances Chandler, Abigail Sweet, Lois Vaughn, Frances White, Violet Jackson, Adeline Harris, Louise Sampson, Isabel Jackson, Molly Haynes, Edgar Sampson, Albert Sampson.

**PARKERSBURG, W. VA.**—The following pupils of Mrs. A. G. Lancaster took part in a recent concert: Elizabeth Storck, Jessie Eleanor Dabney, John Adair, Louise Beatty, Celia Down, Anita Prunty, Winnie Bowser, Helen Kidwell, Lois Black, Juanita McKean, Virginia Pahl, Virginia Brown, Virginia Haymond and Eunice Rosbury. N. Strong Gilbert presented the following pupils in recital: Bessie Stewart, Mr. and Mrs. Bibbee, Mona Wilson, Maude Ingram, Mildred Yates, Miss Boyers and Anna Baker.

**WHEELING, W. VA.**—Carl E. Neer has been appointed musical director of Thomson M. E. Church, succeeding Anna Hilton Otto, who resigned to study at the Chicago Musical College. Mr. Neer has been for the past three years baritone soloist at the church. The other soloists next season will be Hannah Johnson, soprano; Mrs. Tom B. Faulk, contralto; Emile Ackermann, tenor, and Corine Friedrich, organist.

## LITTLE MUSIC IN SAN DIEGO

### Organ Recitals Given Weekly Instead of Daily—Program for Teachers

**SAN DIEGO, CAL., July 15.**—The daily organ recitals at Balboa Park have been discontinued this month, Dr. Humphrey Stewart being absent on his vacation. Dr. Latham True, who has given recitals here during the past few months, is in charge of the organ during Dr. Stewart's absence and is giving Sunday concerts during the month.

Mme. Ernestine Schumann Heink is making an indefinite stay here, resting from her season's work.

Z. Earle Meeker, state president of the Music Teachers' Association, gave a delightful address before the local branch on July 5. An attractive program followed, given by Vernice Brand, contralto; Mr. Meeker, baritone; Mrs. Florence Wetzell, violinist; Mrs. Latham True, reader; with Ethel Widener, Mrs. M. D. Hesse and Dr. Latham True, accompanists.

W. F. REYER.

## HEAR INDIANA ARTISTS

### Connersville Pianist and Soprano in Harrisburg—Other Local Events

**CONNERSVILLE, IND., July 10.**—Merle Broadus, pianist, and Anna Harrell-Miller, soprano, gave a joint recital lately before the Women's Club of Harrisburg, Ind. The artists were warmly received.

Haig Gudenian, violinist, who has been spending some weeks at Elmhurst School with several of his students, has gone to Lansing, Mich., for a short stay before leaving for California, where he expects to locate permanently.

The Connersville Chamber of Commerce Boys' Band, under the direction of August Kowalk, is giving concerts each Thursday evening throughout the summer months at Hawkins playground.

Mrs. C. E. Walden, soprano, sang a group of numbers at the Kiwanis Club luncheon at the McFarlan Hotel.

A. A. G.

**WILLIAMSON, W. VA.**—Miss L. Frazier Saunders, pianist, and Ruth Bodell, soprano, gave a recital a few days ago. Miss Bodell is a pupil of Herbert Witherspoon; and Miss Saunders is to assist her teacher, Edna Brown, in New York.

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# People And Events in New York's Week

## GOLDMAN BAND CONCERTS

Lotta Madden and Ernest S. Williams  
Soloists of Fifth Week

The fifth week of the Goldman Band concerts on the Green at Columbia University was signalized by attendances even larger than those of the preceding weeks. Summer showers have yet to interfere with any of the Goldman programs and consequently there has been no need, so far, to use the gymnasium of the University, where concerts can be given if the weather turns unfavorable.

Lotta Madden, soprano, was soloist at both the Monday and Friday concerts of last week, and Ernest S. Williams, cornetist, on Wednesday evening. Mme. Madden sang an excerpt from "Tannhäuser" at the Monday night concert, and responded to the demonstrative applause with two extra numbers. The band played the "Good Friday Spell" from "Parsifal," an arrangement of the "Hallelujah" Chorus from "The Messiah" and other numbers by Berlioz, Bizet, Rachmaninoff and Victor Herbert. Mr. Williams chose Clay's "I'll Sing Thee Songs of Araby" for his solo Wednesday evening. The band played Wagner's "Rienzi" overture, the "Tannhäuser" march, Mozart's "Ave Verum Corpus," Sibelius's "Finlandia" and excerpts from "Faust." At Friday's concert, Mme. Madden presented songs by Denza and Wilson, and the orchestra played the music of the *Flower Maidens* from "Parsifal," the funeral march from "Götterdämmerung," an excerpt from "Pagliacci" and the intermezzo from "Cavalleria Rusticana," all with the finish and responsiveness that are characteristic of it under the leadership of Edwin Franko Goldman.

## Carl Organists Active

William C. Carl, founder and director of the Guilman Organ School, will spend the greater part of the summer in the Pocono Mountains playing golf and preparing for the forthcoming season, which promises to be one of unusual activity. Three of Dr. Carl's pupils hold positions in Fifth Avenue Churches, New York. Jessie Craig Adam is the organist of the Church of the Ascension; Frederick W. Schlieder, of the Reformed Church of St. Nicholas, and Maurice Garabrant is assistant to Tertius Noble at St. Thomas'. Harold Vincent Milligan is organist of the new Park Avenue Baptist Church; G. Warren Stebbins is at Plymouth Church, Brooklyn; Willard Irving Nevins, Lewis Avenue Congregational Church, Brooklyn; Mary Adelaide Liscom, Fourth Presbyterian Church; Lillian Ellegood Fowler, Chelsea Presbyterian Church; Hugh James McAnnis, Beck Memorial Church; C. Arthur Normandin, Howe Street Presbyterian Church, Brooklyn, Flore Edith Dunham, Bethlehem Memorial Church; Martha Elizabeth Klein, Waldesian Church; Leah Elizabeth Mynderse, Morningside Presbyterian Church; Mary Adelyn Vroom, St. Bartholomew's Chapel; David Hugh Jones, Methodist Episcopal Church; Andrew George Clemmer, Westminster Presbyterian Church; Lydia Amelia Berg, Bedford Avenue Baptist Church; Mary J. Searby, Spring Street Presbyterian Church; Ralph Arthur Harris, Astoria Episcopal Church; Eugene C. Morris, Grace Presbyterian Church, and Pauline E. George, Mount Haven Presbyterian Church. Philip Berolzheimer, Chamberlain of the City of New York, is honorary president of the Alumni Association and with Mrs. Berolzheimer provides four free scholarships annually to deserving students.

## Commencement Exercises at Martin-Smith Music School

That the Martin-Smith School of Music is doing excellent things to develop the musical gift among Negro youth was shown at the commencement exercises recently held at the Mother Zion Church. The Young People's Orchestra, conducted by Eugene Mars

Martin, played works of Schubert and Gluck in capital style, and an interesting feature of the program was a group of Negro folk songs given by the Young People's Chorus. A noteworthy feature of the program was the graduation from the department of composition of George W. Marcus and John S. Saunders, who were awarded prizes for their work. Addresses were made by David I. Martin, director of the school, and by Nathaniel Dett, the Negro composer. The Martin-Smith School has an enrollment of about 500 pupils.

CLEVELAND G. ALLEN.

## Second Sinsheimer Musicale

The second musicale in the summer series at the Crestwood studio of Bernard Sinsheimer, violinist and teacher, was given on the evening of July 12. Mr. Sinsheimer, with two of his pupils, Josef Stopak and John Halk, opened the program with the Dvorak Trio in C Minor. Other numbers included Bach's Double Concerto, played by Mr. Sinsheimer and Mr. Stopak, and Mozart's Quartet in D Minor. Mr. Stopak was also heard in a group of solo numbers. The program was enjoyed by a large audience.

## End Sixth Season of Isaacson Concerts

In an announcement issued this week, Charles D. Isaacson has summed up his work during the sixth season of his free concerts. Programs were given in sixty different centers, and concerts have also been sent out from radio stations. Outside of the radio series it is estimated that about 400,000 persons attended the concerts from early September to early July. At DeWitt Clinton Hall alone more than 100,000 attended.

## Harrison-Irvine Pupils Heard

Pupils of Mrs. Harrison-Irvine gave a recital in her Carnegie Hall studios recently, when the following students were heard: Natalie Shmerler, Adele Black, Eleanor Duklaner, Jasmine Zucca, Edith Shmerler, Dorothy Skeritt, Frances Weinstock, Henrietta Weinstock and Stanley McCusker. Mr. McCusker is on a three months' tour as accompanist and piano soloist with the Community Chautauqua Company which is playing in the New England States.

## Goldman Band at Brooklyn

BROOKLYN, July 16.—An overcast sky and spasmodic rain failed to keep away a good sized audience from the excellent concert given by the Goldman Band at Prospect Park, Thursday evening, July 13. Assisting the band was Lotta Madden, soprano, whose vocal graces won her cordial demonstrations of approval. The program included several Wagnerian excerpts, among them the "Tannhäuser" Overture and the *Flower Maidens* Scene from "Parsifal."

Miss Madden sang Young's "Phyllis Has Such Charming Graces," Denza's "A May Morning" and Goldman's "In the Springtime" as an extra.

W. R. MCADAM.

Rochester and Syracuse, N. Y., are among the cities that will hear Erna Rubinstein, violinist, in recital next season.

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## Adele Luis Rankin Closes Studio

Adele Luis Rankin, soprano and teacher of singing, closed her studios with a students' recital and reception at the Hotel McAlpin recently. The assisting artist was Constance Karla, violinist, who played two groups of solos. The accompanist was Harold Waters. Among Miss Rankin's professional pupils who have been heard recently are Elsie Baird, Thomas Joyce, Beatrice Hendrickson and Elsie Ehrhardt. Lucy Cooper has been accepted in the Metropolitan Opera School and Dorothy Brown will appear next season in the New York production of the Music Box Revue. Lillian Inghram and Mae Kellar have also been engaged for appearances this summer.

## Avery Pupil Engaged as Church Soloist

Esther Shelford, soprano, who has received all of her musical training under the direction of Emily Harford Avery, has been engaged as soloist at the Summit Avenue Baptist Church in Jersey City.

## Ralph Leopold to Make Stay in Cleveland

Ralph Leopold, pianist, who has been visiting friends in Ventnor, N. J., left this week for Cleveland, where he will stop at the home of his sister, Mrs. Newton D. Baker. Mr. Leopold will spend the remainder of the summer in Cleveland, with the exception of a hurried trip to New York on Aug. 14, when he is to appear in recital at Columbia University.

## Betty Tillotson to Manage Alexander de Bruille

Alexander de Bruille is the latest addition to the list of artists under the Betty Tillotson Concert Bureau management. Mr. de Bruille is a French violinist, and has played works of Massenet, Debussy and Saint-Saëns with the composers at the piano. He will be heard in both recital and concert during the coming season and has already been booked for several engagements of importance. Mr. de Bruille makes records for the Pathe Freres Phonograph Co.

Margel Gluck, the young American violinist, will fill a special engagement on the Keith circuit during the summer months. On Aug. 21 she will appear in Philadelphia, but in the fall she will again take up her concert work and will be heard in several important cities.

The Letz Quartet will give its annual series of three chamber music concerts at Smith College, Northampton, Mass., on the evenings of Nov. 15, Feb. 14, and March 7.



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## NORWEGIANS SHOW FINE CHORAL CRAFT

### Fifteenth Biennial Sangerfest in Sioux City Crowned with Success

SIoux CITY, IOWA, July 15.—The fifteenth biennial sangerfest of the Norwegian Singers of America was given lately in Sioux City under the auspices of the Normendenes Singing Society. The chorus of the sangerfest was made up of twenty-four smaller choruses from the cities in the surrounding territory, totaling about 1000 voices. The soloists were as follows: Mme. Annette Yde Lake, soprano; Ole Holm, tenor; John Nyborg, baritone, and Gustaf Holmquist, bass-baritone. Accompaniments were furnished by the Sioux City Symphony and W. Curtis Snow, pianist. Frederick Wick, musical director-in-chief, and Olaf Halten, assistant director-in-chief, wielded the baton for the various choral and orchestral numbers.

An address of welcome by Mayor Short was given at the Auditorium on the first day, followed by Grieg's "Singer's Greeting," sung by the Normendenes Singing Society of Sioux City. At the convention general business meeting, held the morning of the second day, Frederick Wick was re-elected director-in-chief and E. O. Forseth of La Crosse, Wis., was elected his assistant. H. C. Floan of St. Paul was elected president of the association. St. Paul was accorded the honor of entertaining the singers at the next convention.

The Friday evening concert was opened by the orchestra playing "Norwegian Sketches" by Frederick Wick, directed by the composer. Mr. Wick's composition showed fine command of orchestral coloring and excellent thematic material. Mr. Wick also directed the choruses "God Bless Our Land," "Crusader's Hymn," Dudley Buck's "On the Sea," Grieg's "Norrnakkvad," "Soldier's Chorus" from "Faust," and "Landerkennung" by Grieg with authority, while the choruses "Ossian" (Beschnitt) and "Hors Sæve" (Wenneberg) were directed by Olaf Halten. In the choruses striking contrasts were ob-

tained, varying from the finest pianissimo to thunderous fortes, marked by capital intonation and sharp attacks and releases.

Mr. Holmquist sang Schumann's "Two Grenadiers," "At Twilight" by Backer-Grøndahl, and "In Summertime" by Kjerulf in a manner which won the audience immediately. The solos by Annette Yde Lake, "Know'st Thou That Fair Land?" by Thomas and "My Heart and Lute" by Kjerulf were finely presented and so impressed the audience that the first-named number had to be repeated. Ole Holm was happy in the songs "Because I Love You" by Hawley and an aria from Massenet's "Manon."

The matinee concert on Saturday was made up of numbers by the various choruses attending the convention. John Nyberg presented "Invictus" by Huhn and "Den Norske Maler" by Oulie in an effective manner, and a trio made up of Mildred Nelson, soprano; E. S. Townsend, tenor, and Chris Dahl, baritone, presented "Land of Dreams" by F. Wick.

The grand concert on Saturday evening was marked by even a greater attendance than the two previous concerts. The orchestra again opened the program with one of Director Wick's compositions, "Echoes from the North," led by the composer, which was received with enthusiasm. Mr. Wick also directed the orchestra in Grieg's "Peer Gynt" Suite. The grand chorus sang works of large dimensions, including "Leif Eriksson" (a cappella) Borg; "Olaf Trygvasson," Reissiger; "Kongevad" from "Sigurd Jorsalfar," Grieg; "Pilgrims' Chorus" from "Tannhäuser," and Grieg's "Landerkennung." These were under the direction of Frederick Wick and Olaf Halten and were characterized by the same high standards displayed in the previous concerts. Mme. Lake gave "Vissi d'Arte" from "Tosca" in artistic fashion and after giving this number and Grieg's "Solvejg's Song" there were insistent demands for encores. Mr. Holm gave the "Sailor's Last Journey" by Alnes and Mr. Holmquist presented in fine style the "Toreador Song" from "Carmen."

Judging from the expressions of the visitors, this has been one of the most successful sangerfests ever held here.

W. CURTIS SNOW.

## MORE ARTISTS SAIL

### Exodus from America Continues as Europe Calls to Vacationists

Sailings for Europe this week included Ignace Paderewski and his wife who left on the Savoie to spend the summer at the pianist's chalet on Lake Geneva, going thence to Warsaw for a few days before returning to America in October. On the Olympic sailed Nikolai Rumiantseff, director of the Moscow Art Theater, who is returning to Europe to assemble his company for an American tour, and Armand Vecsey, violinist. Mabel Garrison, soprano of the Metropolitan Opera, accompanied by her husband, George Siemon, composer, sailed on the Kroonland. The Siemons will attend the Salzburg Festival and remain in Europe until December. Among the passengers on the United American Liner, Reliance, was William Kiene, president of the

Liederkrantz Society of New York. Representatives of German singing societies from all over the country left on the George Washington to visit the principal cities of Germany and Austria and to take part in the singing competitions. They will go under the leadership of Ferdinand Engel of Long Island. Berta Cutti, a singer, sailed on the Berengaria.

Among the arrivals of the week were David Roitmann a Russian opera tenor, who with his family came on the Lapland. Mr. Roitmann, on his arrival, described how he and his family, consisting of his wife and five children made their escape hazardingly out of Russia into Rumania when the Romanoff empire collapsed. Mr. Roitmann, who is said to have been a popular singer in his native land, remained in Rumania until he obtained an engagement to appear in America. Paul Cravath, one of the directors of the Metropolitan Opera Company, returned from a trip to Europe.

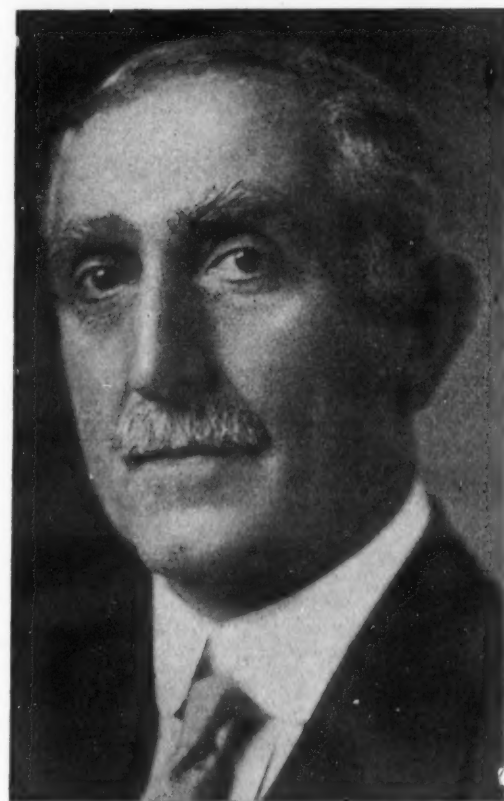
## Music in Detroit Suffers Loss by Passing of Newton J. Corey

DETROIT, July 18.—Newton J. Corey, secretary and manager of the Detroit Orchestral Association, and well known as an organist, lecturer, and writer on musical subjects, died this morning. Mr. Corey was a leading figure in the musical life of this city. He was one of the first promoters of the Detroit Symphony, and was its original manager. For about fifteen years he was at the head of the Detroit Orchestral Association, which has sponsored concerts given by visiting artists and orchestras.

Born in Hillsdale, Mich., on Jan. 31, 1861, he began his musical career early, for at the age of thirteen he was organist at the church of Hillsdale College, where he was educated, and even before that he was a pianist. Taking up the organ seriously, he remained at Hillsdale till 1880, then went to Boston, where he studied with B. J. Lang, J. C. D. Parker, S. B. Whitney, and W. F. Apthorp. Finally, he settled in Detroit in 1891 as organist of the Fort Street Presbyterian Church, and has held that position over a long period of years.

He soon became an active force in developing the cause of music in Detroit and further afield, gaining a wide reputation for his lectures and recitals in various cities of the United States, and for his contributions to musical journals. In his position as a departmental editor of the *Etude*, and as editor of *Art and Artists*, he was a critic of recognized authority and judgment, and in his articles for the *Detroit Saturday Night*, he wrote fluently and with a wide knowledge of contemporary affairs.

Realizing the true value of a local orchestra as a factor in the city's musical development, he entered heartily into the project proposed by Weston Gales for the establishment of the Detroit Symphony, conducting the campaign with so much success, and fulfilling the duties of manager with so much energy, that at the end of the first year of the Symphony's existence, 1914-15, the directors were able to announce an expanded policy by tripling the number of concerts,



Newton J. Corey

so rapidly had the subscription list grown.

At the end of the first year, he resigned his position. But in that year, he had shown his capacity as an organizer by establishing the orchestra upon a permanent basis, and enabling the board to make provision for fourteen extra concerts and four extra members' rehearsals. In withdrawing from the organization, he remained, however, at the head of the Detroit Orchestral Association, and in this capacity was responsible for the visits of the Boston, New York, Philadelphia, Chicago, and Cincinnati Orchestras to Detroit.

Mr. Corey was married in 1903 to Miss Davies of New York. He received the degree of Doctor of Music from Hillsdale College in 1910.

## PASSED AWAY

### Malvina Dreschaux Walden

WICHITA, KAN., July 15.—Malvina Dreschaux Walden, a well-known musician and in former years teacher and singer, died on Tuesday morning at Wesley Hospital, following an operation. Mrs. Walden came of a musical family and had studied extensively in this country as well as in Italy and Austria. She was the possessor of a remarkable collection of autographs of contemporary musicians.

T. L. K.

### Thomas Bryant

OTTAWA, CANADA, July 15.—Thomas Bryant, cornetist, died here on July 11. He organized the famous Governor-General's Foot Guards Band of Ottawa. Several decades ago he was prominent as a cornet soloist during residence in New York. He was seventy-three years of age.

### Maria Gelabert

PARIS, July 15.—Maria Gelabert, a Spanish singer, who for years was one of the favorite artists of Paris, died here yesterday in seclusion and alone. Mlle Gelabert abandoned her stage career in 1890, and since that time has lived by herself. She was born in Madrid in 1857 and received her training in the Paris Conservatoire.

### Jeanne Ramage

PARIS, July 2.—Jeanne Ramage, mezzo-soprano of the Opéra-Comique, died recently at the age of twenty-four. She had made a brilliant début in the rôle of *Sophie* in Massenet's "Werther," after having won second prize in voice at the Conservatoire last year.

### Milly Hagemann

HAMBURG, GERMANY, July 5.—Milly Hagemann, concert singer, died here recently after a long illness. She was forty years of age. Her first husband was Dr. Karl Hagemann, well-known theatrical manager.

## LIGHT OPERA IN SYRACUSE

### Inaugurate Eight Weeks' Season—Local Musicians Go Abroad

SYRACUSE, July 17.—Syracuse is having a delightful summer season of music. The Professional Players, promoted by Marta Wittkowska, are giving such operas as "The Firefly," "Chimes of Normandy" and "Mikado" at the Bastable for eight weeks. Local talent is giving a good account of itself, and is aided by Jefferson De Angelis, Mme. Eva Olivotti and Detmar Poppin of New York.

A number of musicians have started on their summer vacation. Alfred Cowell Goodwin of the College of Fine Arts is in England, and George K. Van Deusen, organist of St. Paul's Episcopal Church, in France. Belle Brewster, head of vocal department of College of Fine Arts, is taking a trip of the Great Lakes. Albert Kuenzlen, teacher of violin, sailed for Germany on the Nieuw Amsterdam. Mrs. Leslie Kincaid, organist of Park Church, has returned from France and Italy and is now at the Thousand Islands. K. D. V. PECK.

### Mme. Nickeloric Prepares Programs

Mme. Nickeloric, pianist, who made her New York debut last fall, gave a radio concert on July 26 from the Newark Westinghouse Station. She is spending the summer at Englewood, N. J., and is preparing her concert program for next season, when she will be under the management of the Betty Tillotson Concert Bureau.

### Marion Armstrong Visits Wyoming, N. Y.

Marion Armstrong, Scotch-Canadian soprano, and her manager, Betty Tillotson, were recently the guests of Mrs. Conoley Ward of Chicago, at her summer home in Wyoming, N. Y. Mrs. Ward is the author of many lyrics, having collaborated with Fred Root, the composer, and together they have produced a number of books of school songs. Mrs. Ward recently presented to Wyoming a beautiful concert hall. A group of Tillotson artists will sing in Wyoming this fall.

## CONCERT COMPANIES TOUR

### Long Beach, Cal., Sends Out Artists as Far as Chicago

LONG BEACH, CAL., July 15.—Mrs. Ada Potter Wiseman, soprano soloist, and director of the First Presbyterian Church Choir, returned recently from a successful concert tour in the Middle West. Mrs. Wiseman left Long Beach in May with her own company, which comprised, in addition to herself, Mrs. Kitty Richards Foote, reader; Ethel Burlingame, violinist; C. E. Calkins, cellist, and Ora Keck, pianist. Eight concerts were given between here and Chicago, there the company disbanded, the members filling various engagements in and near Chicago. Mrs. Wiseman visited Pittsburgh and Harrisburg, and gave a benefit concert in the church where she had charge of the choir before coming West. On this trip Mrs. Wiseman introduced new songs by Mrs. Laurie Gregory Nicholson to words by Mrs. Wiseman, and a musical reading, "Path on the Sea," Mrs. Wiseman's words set to music by Pasca. For five years Mrs. Wiseman has conducted a chorus of fifty voices with soloists, giving "The Messiah" each Christmas season.

Another local soprano and voice teacher, who also formed a concert company making a tour as far east as Chicago, was Sara Jane Simmons, who returned early in July. As delegate to the convention of the Mu Phi Epsilon Sorority in St. Louis, Mrs. Simmons responded to the toast, "Where West Meets East" at the banquet given for the delegates. At the convention a chapter was granted the University of Southern California.

Mrs. Simmons' company was composed of Harry Wunder, Cora Rasmussen, Evelyn Pickerell, Fred Alles, Jack Gles, and Mrs. Simmons herself, who was the soloist. These concert companies are arranged for by the Santa Fe Railroad Company, as a part of its entertainment and educational work, for the benefit of the people living in the territory through which its road passes.

A. M. GRIGGS.



# When a Canterbury Band Played the Pilgrims' March



Mural Decoration in Famous English Cathedral, Showing an Ensemble of Players in the Age of Chaucer

**P**ROVING that art is long, and the lot of any individual musician not unique, is one service performed by the relics of the antiquary. In support of this may be cited a bas-relief many centuries old, forming part of the precious art-heritage preserved in Canterbury Cathedral. This mural decoration, which depicts the attitudes and implements of a household orchestra probably contemporaneous with Chaucer, has no doubt aroused a thrill of sympathy in many modern makers of music who have gazed upon it.

It remained, however, for Catharine A.

Bamman, New York manager, in looking at a replica, to detect a faithful image therein of the Little Art Orchestra. And, although the "Canterbury Tales" and other literature of approximately the fifteenth century contain no allusion to the popular organization conducted by Carlos Salzedo, harpist, a comparison of the medieval ensemble with the bands of this age of unions may not be inappropriate.

Exclusive of the two haughty personages at the extreme right of the bas-relief—these have incidentally the adamant expression of seasoned subscribers!—there are ten players. The concertmaster, at the moment chosen by the

wielder of mallet and hammer, may have been performing a solo cadenza with, perhaps, a few arpeggios from the harpist to help matters along. Certainly their colleagues appear to be curiously relaxed, for the performance, say, of a Strauss tone-poem! One cannot even identify all the instruments, though the string family seems to be represented exclusively. Second from the left one perceives a sort of combination first-and-second violin manned by two performers, the duties of one consisting apparently in manipulating a crank.

What most perplexes the casual beholder are the antics of the inverted gentleman balancing in the bowl. He

should not be too rashly taken for a Middle-Age "guest" conductor of picturesque personality. Miss Bamman is of the opinion that it is rather a specimen of manager, trying to preserve his peace of mind. "Even then," she says, "they did not seem to know whether they were on their heads or their feet!" As for Mr. Salzedo and his assistant of the baton, Sascha Jacobinoff, the violinist, they demur when hasty admirers identify them in the figures to right and left, respectively, of the harassed balancer. "It is difficult," declares Mr. Salzedo, "to adjust the standards of a number of present-day musicians to that of a picked company of saints." R. M. K.

## Ceaseless Activity Marks Three-Day Convention of California Teachers

**L**OS ANGELES, July 15.—The 1922 convention of the California Music Teachers' Association was opened with a banquet at the Ebell Club Wednesday night, July 5. Guests of honor were Alfred Hertz, conductor of the San Francisco Symphony, and Rufus von Klein-smid, president of the University of Southern California. Speeches were made by Mr. Hertz, Frank Giffen, Walter F. Skeele and a number of others. Lucille Crews Marsh, Jean Smalley and Anna Ruzena Sprotte gave a musical program.

The regular sessions of the convention were held at Bovard Auditorium, which is too far from the center of the city to attract large audiences. The usual welcoming speeches were made Thursday morning by Eva Frances Pike, George L. Cryer, Mayor of Los Angeles; Dr. Von Kleinsmid and Z. Earl Meeker.

Opening the morning session, Edith Lillian Clark presided at a piano round table in which Birdiene McNamara, Margaret H. Thomas and Cordelia Smis-saert took part. An hour later a program was given by Roger and Dyna Clerbois, of Santa Barbara; Gertrude Ross and Leona Neblett, of Los Angeles. The noon program was given by Virginia de Fremery, organist, of Oakland; Homer Pugh, tenor, of San Jose; Jay Plowe, flautist, of Los Angeles, and John Manning, of San Francisco. A violin round table was conducted by Davol Sanders, in which the speakers were Sylvia Harding, A. D. Hunter and Russell Keeney, of Sacramento.

In the afternoon the program was given by Alvina Heuer Willson, soprano, of San Francisco; Joseph A. Farrell, basso, of San Diego, and Pauline Far-quhar, pianist, of Long Beach. Lillian Birmingham, soprano, of San Francisco; the Jamison Quartet, of Los Angeles; Antonio Raimondi, clarinetist, of Los Angeles; Thomas F. Freeman, pianist,

of San Francisco, and W. F. Skeele, organist, gave the evening program.

Friday morning opened with a round table on singing, conducted by Mrs. Carroll Nicholson, with discussions by her, by Frank Giffen, of San Francisco, and by Jessie Weimar, of Los Angeles. This was followed by an organ program by Albert F. Conant, of San Diego. C. Albert Tufts presided at the organists' round table, which offered discussions by Mr. Tufts, Roland Diggle and Frank H. Colby, organist of the cathedral here.

Three programs were given Friday afternoon, the first by Hazel Landers Hummel, soprano, of Santa Ana; Florence Norman Shaw, violinist, of Los Angeles, and the Sacramento Trio. Clarence Gustlin and Margaret Thomas were the accompanists. The second program was presented by William Pilcher, tenor, of Los Angeles, and Esther Rhoades, harpist of the Sacramento Trio. Florence Middaugh gave a short vocal recital, with Axel Simonson in solo 'cello numbers and May Orcutt at the piano. Preceding this was a brilliant address on music, "The Contribution of Music to the New Education," by Dr. Von Kleinsmid, president of the University of Southern California.

### Hear Works of State Composers

Several California composers had their innings in the program of Friday evening: Lucille Crews, of Redlands; Dolce Grossmyer, of San Diego, and Bessie Bartlett Frankel, Homer Grunn, Morton F. Mason, Charles E. Pemberton and Mrs. M. Hennion Robinson, all of Los Angeles. The artists were the Zoellner Quartet; Constance Balfour, soprano; Catherine Shank, soprano; Adelaide Trowbridge, piano; Davol Sanders, violin, and Homer Simmons, piano.

Saturday was a day of business, addresses and essays. In the morning there were meetings of the board of directors, the county and city presidents,

followed by a general business meeting presided over by Z. Earl Meeker, state president, in which were heard the reports of the various county and city associations. Several topics were discussed, among which were the matters of honorary members, duplication of branches and occupational taxes.

The afternoon, and final, session was given over to addresses on public school music, the speakers being Florine Wenzel, of Sacramento; Agnes Ray, of the State board of education; William J. Craft, of the Southern branch of the University of California; Thaddeus T. Giddings, superintendent of music in the Minneapolis public schools; Mrs. Dora Gibson, president of the Public School Music Teachers' Association of Southern California, and Glen Woods, of the Oakland schools.

In closing there was presented to Eva Frances Pike, Los Angeles county president, a jeweled token in recognition of her labors to make the convention a success.

### PRIZE TO FORT WORTH

W. J. Marsh, for Second Time, Wins San Antonio Award for Song

FORT WORTH, TEX., July 17.—W. J. Marsh, of Fort Worth, organist and composer, has won the first prize awarded by the San Antonio Music Club for the best song by a Texas composer. The winning song was "Canterbury Bells," which has been accepted for publication by the A. P. Schmidt Co. of Boston. The new song, "De Profundis," is for a baritone voice, with words by W. F. McCaleb, of New York, managing editor of the Massachusetts Credit Union Association. The judge of this year's contest was Rudolph Ganz.

The club holds a composers' contest

each year, and this is the second time the first prize has been awarded to Mr. Marsh and the third time it has come to Fort Worth, the other winner being E. Clyde Whitlock. MRS. C. G. NORTON.

### OAKLAND CHOIRS UNITE IN SUMMER "MESSIAH"

Handel Master-work Given Under Baton of Wallace Sabin—Light Opera Season Progresses

OAKLAND, CAL., July 15.—As a preliminary concert to the State convention of Christian Endeavor Societies, Handel's "Messiah" was presented in the Civic Auditorium. Wallace Sabin was the director, and a chorus of large proportions, made up of choral bodies and church choirs, sang with precision and nice shading. Mr. Sabin showed himself an admirable choral director. Grace Davis Northrup, soprano; Ruth W. Anderson, contralto; Hugh J. Williams, tenor, and Harry Perry, basso, constituted the solo quartet. Mrs. Northrup claimed a large share of the evening's success, while the remaining soloists were also of fine calibre. An orchestra of about fifty, gave capital support, and Bessie Beatty Roland served efficiently at the piano. A large audience heard the performance.

Oakland's light opera season is progressing successfully. Paul Steindorff directs the chorus and orchestra; while Ferris Hartmann cares for leading rôles and helps with the managerial side; and Lillian Glaser sustains the principal feminine rôles.

The civic celebration of Independence Day included an excellent patriotic concert by the municipal band, Paul Steindorff, director, with Elfrieda Steindorff as vocal soloist. A. F. SEE.

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